

# MUSIC & LETTERS

A QUARTERLY PUBLICATION EDITED BY ERIC BLOM

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# Music and Letters

OCTOBER 1957

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MUSIC AND LETTERS was founded in 1920 by the late A. H. Fox Strangways. It was continued by the late Richard Capell and is now the property of Music and Letters Limited, a Company limited by guarantee and comprising representatives from the Royal Musical Association and Oxford University Press together with the present Editor, Eric Blom, and others.

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## MOZART AND SALIERI

BY ALEXANDER PUSHKIN

Translated by G. M. Lee<sup>1</sup>

### CHARACTERS

Mozart

Salieri

A Blind Violinist

### Scene I

Salieri's room

*Salieri discovered alone*

S.—They say there is no justice on earth. But there is none on high—that's as plain as do re mi. I was born with a love for art. As a boy, when the organ pealed in our old church, I listened and listened—I could not restrain my tears of joy. I soon turned from idle pastimes: all studies, other than music, left me cold: I renounced them with stubborn pride, and gave myself to music alone. My first steps were painful, and the way at first seemed long. But I conquered my early difficulties. I made craftsmanship the footstool of art, and a craftsman I became. Dry, mechanical fluency of finger—accuracy of ear—these were my goal. I murdered sounds, and dissected music like a corpse. I put harmony to the test of algebra. Then, grounded in science, I ventured on the joys of creation. I began to compose;

<sup>1</sup> I have translated independently from the Russian but have revised several details in my work after re-reading the version by C. E. Bechhofer (1917).—G.M.L.

but secretly, on the sly—not daring as yet to dream of fame. Often I sat two or three days in my silent cell without food or sleep, lost in the raptures and torments of inspiration; then I would burn my work, and watch in cold blood as my thoughts—my harmonies—my children—smouldered and vanished into thin air. Nay, when the great Gluck appeared, and revealed new mysteries to us—deep and enthralling mysteries—I flung aside all I knew, all I had loved and believed so fondly, to follow cheerfully in his footsteps, like one who had gone astray until a new guide pointed a better path. At last, by intense effort, I reached a high place in the boundless world of art. Fame smiled on me; and in the hearts of the people I found chords that echoed to my creations. I was happy; happy in the peaceful enjoyment of my labours, my success and my fame; happy, too, in the achievements of my friends, my comrades in heavenly art. No! I never knew jealousy—never!—not even when Piccinni captured the uncouth ears of Paris, or when I first heard the opening bars of ‘Iphigenia’. Who can say that Salieri was ever proud, a prey to base jealousy—a snake, trampled underfoot by the people, and biting the dust in impotent rage? . . . But now—I say it myself—now I am jealous: deeply, agonisingly jealous. O heaven! where is your justice, when the divine gift of immortal genius is not the reward of ardent love, self-sacrifice, toil and prayer—but shines on the head of a madcap, a dissolute idler? . . . O Mozart, Mozart! (*Enter Mozart.*)

M.—Aha! you saw me! I wanted to spring a little joke on you.

S.—You here! When did you come?

M.—Just now. I was on my way with something to show you; but, passing a tavern, I suddenly heard a violin. Ha! Salieri, my friend, you never heard anything funnier in your life. A blind fiddler inside was playing “Voi che sapete”. It was a marvel! I couldn’t resist it—I brought him round here to divert you with his art. Come in. (*Enter an old violinist.*) Play us something out of Mozart. (*The old man plays an aria from ‘Don Giovanni’. Mozart roars with laughter.*)

S.—And you can be amused at this?

M.—Why, Salieri! aren’t you amused?

S.—No. I am not amused when a clumsy painter botches a Madonna of Raphael. I am not amused when Dante is parodied by some vile buffoon. Go away, old fellow.

M.—Wait. There’s something for you. Drink to my health. (*Exit old man.*) Salieri, you’re out of spirits to-day. I’ll come back another time.

S.—What have you brought me?

M.—Nothing. A mere trifle. The other night my insomnia was troubling me, and one or two thoughts came to my head. To-day I jotted them down, and I wanted to have your opinion of them. But just now you've no time for me.

S.—Ah, Mozart, Mozart! When have I no time for you? Sit down. I'm listening.

M. (*at the piano*)—Imagine . . . let's see . . . myself, a little younger; in love—not too much—just mildly. I'm with a pretty girl, or a friend—say yourself—and in festive mood. Suddenly there comes a ghost from the tomb, supernatural darkness, or the like. Listen now. (*Plays.*)

S.—You were coming to me with that, and you could stop at an inn and listen to a blind fiddler!—Great heaven! Mozart, you're unworthy of yourself!

M.—Well, do you like it?

S.—Such depth! Such boldness and grace! You are a god, Mozart, and you don't know it yourself. But I know it.

M.—Pshaw! Really? It may be so. But my godhead is famished!

S.—Listen; we'll dine together at the Golden Lion.

M.—Why not? Delighted! But first let me slip home and tell my wife not to wait supper for me. (*Exit.*)

S.—I'll wait for you. Beware! . . . No! I cannot struggle against my destiny. I was born to stop him—else we are all ruined, we priests and servants of music—not only myself and my hollow fame. What profit if Mozart lives and attains to yet new heights? Will he raise up our art? No, it will sink again when he disappears. He will not leave us a successor. What use is he? Like a seraph, he brought a few strains from Paradise, to stir dim longings in us wingless children of dust—only to fly away! Then let him go quickly! Here's poison, the last gift of my Isora. Eighteen years I have carried it with me. Often in those years life has seemed an unbearable affliction; often have I sat at table with an unsuspecting enemy, and never yielded to the whispers of temptation—although I'm no coward, and feel insults bitterly, and have small love of life. I held my hand. When the thirst for death tortured me, I thought: Why should I die? Perhaps life will bring me unforeseen blessings; perhaps one night the divine fire will visit me; perhaps a new Haydn will create some mighty work, and I shall rejoice in it . . . As I feasted with my hated guest, I told myself: Perhaps I shall find a deadlier foe; perhaps a deadlier insult will burst on me from aloft—then my Isora's gift will not come amiss! . . . And I was right! At last I have

met my enemy; and a new Haydn has made me drunk with unearthly rapture. Now is the time! Sacred gift of love, to-day you must pass into the cup of friendship!

*Scene II*

The private room of an inn, with a piano  
*Mozart and Salieri at table*

S.—Why are you gloomy to-day?

M.—Gloomy? Never!

S.—Indeed, Mozart, you are upset about something! The dinner's excellent and the wine's first-rate; but you sit silent and frowning.

M.—Well, I confess that my Requiem's troubling me.

S.—Ah! So you're composing a Requiem? Since when?

M.—A long time. Three weeks. But it's a strange story. Haven't I told you?

S.—No.

M.—Then listen. Three weeks ago I came home late. I was told someone had called on me. I don't know why—all night I lay wondering who it could be, and what he wanted with me. Next day he came again, and again I was out. On the third day I was playing on the floor with my little boy. I was wanted; I rose and went. A man dressed in black bowed politely, ordered a Requiem and was gone. I sat down at once and began to write—and from that day my man in black has never returned. I'm glad. I should be sorry to part with my work, although the Requiem's now quite ready. But meanwhile—

S.—Yes?

M.—I blush to admit it.

S.—Admit what?

M.—Day and night my man in black gives me no rest. He pursues me everywhere like a phantom. Why, even now he seems to be sitting here with us.

S.—Bah! what childish fears! Away with this idle fancy! Beaumarchais used to say to me: "Listen, friend Salieri, when black thoughts plague you, uncork a bottle of champagne, or read 'The Marriage of Figaro'."

M.—To be sure! Beaumarchais was your friend. You composed your 'Tarare' for him—a capital work. There's one tune in it I always hum when I'm feeling happy. (*Hums.*) Ah! is it true, Salieri, that Beaumarchais once poisoned someone?

S.—I think not. He was too much of a humorist for such a calling.

M.—He was a genius—like you and me. But genius and villainy are two incompatible things. Don't you agree?

S.—You think so? (*Drops poison into Mozart's glass.*) Come now, drink!

M.—To your health, my friend, and to the sincere union of Mozart and Salieri, two sons of harmony! (*Drinks.*)

S.—Wait! wait! . . . You have drunk? Without me?

M. (*throwing his serviette on the table*).—Enough. I have had my fill. (*Goes to the piano.*) Listen, Salieri—my Requiem. (*Plays.*) You are weeping?

S.—For the first time. Tears of pleasure and pain . . . as if I'd performed an irksome duty, or the surgeon's knife had cut off a festering limb. These tears, my dear Mozart—pay no heed to them! Continue. Make haste, and fill my soul with those strains of yours.

M.—Oh, if everyone felt the power of harmony like you! But no—the world would never go round. There would be no one to look after the everyday needs of life. All would give themselves up to unbridled art. There are few of us chosen ones—happy idlers who disdain filthy lucre—priests of the one true Ideal! Is it not so? But I'm unwell to-day. Something weighs on me. I'll go and get some sleep. Good night.

S.—Au revoir. (*Exit Mozart.*) You will sleep long, Mozart! But can he be right? Can it be that I am no genius? Genius and villainy, two incompatible things! It's untrue! Take Michelangelo. Or is that a stupid, vulgar legend? And was the creator of the Vatican not a murderer?

## MOZART'S DEATH

BY ERIC BLOM

THE foregoing translation of Pushkin's dramatic scenes, 'Mozart and Salieri', may be welcomed by musicians who do not read Russian, and a musical journal seems to be as good a place for it as any, since this little sketch is now known outside Russia mainly because it was set to music as a diminutive chamber opera by Rimsky-Korsakov. Not that it is one of the great poet's masterpieces. Its theme is feebly handled and its psychology crude. What is worse, Pushkin clearly did not take the least trouble to ascertain the established biographical facts or to present his two characters as they were, so far as anyone can tell.

The jealousy of Mozart that emerges from Salieri's opening monologue, which seems to call for a green spotlight, does not ring at all true, and his lament over having been denied the divine gift of immortal genius is sheer guesswork. No doubt he thought himself every bit as good a composer as Mozart. Nor would he, however much embittered against Mozart, have called him a dissolute idler. Mozart was feckless, as everybody knew, but not dissolute, if only because he was far too busy. For the man who, of all the great composers who died young, produced an output of work exceeded only by Schubert's and perhaps approached only by Purcell's can have had no time to be either dissolute or idle, as Pushkin should have known had he procured even the most elementary information—and known that Salieri must have known. He does not get the story of the commission of the Requiem right either and makes Mozart say that the work was "now quite ready". However, that mistake was not inexcusable in 1830. Nor need we wonder that Pushkin not only accepted the legend of Mozart's being poisoned by Salieri, but actually shows us how the murder was done.

The legend has had a long life, and it was natural that Pushkin should believe it; nor should we blame him for turning the incident into a work of art. The pity is only that it is not a better work and that its fantasies are not based on circumstances as far as they are ascertainable. As it is, it remains a mere sketch, and Rimsky-Korsakov's setting, not being a masterpiece either, an interesting experiment. And once the legend was dead there was the less to be said for either the poet or the composer.



But is the legend quite dead? We had all thought so. Yet it has now been revived by a doctor of medicine, D. Kerner, whose article 'Starb W. A. Mozart eines natürlichen Todes?' in the 'Wiener medizinische Wochenschrift' (Nos. 51-52, 1956) has been kindly communicated to me by Mr. Bruno Kindermann. Whether a trustworthy diagnosis of Mozart's fatal illness can now possibly be established with incontrovertible certainty, I am, of course, not qualified to decide.<sup>1</sup> Only another medical man can do that, if anybody, and since it is the habit of doctors to disagree, we need not necessarily take even some eminent specialist's word against Dr. Kerner's. I have therefore not taken any professional opinion and will give Dr. Kerner the benefit of a doubt which, I fancy, would persist in any case where so remote a medical history is concerned.<sup>2</sup>

Dr. Kerner has established to his own satisfaction that Mozart died of quick-silver poisoning, not of uræmia, as he is said to have done according to other recent diagnoses. Since we cannot be sure, let us accept Dr. Kerner's verdict for the sake of argument; for it makes no difference to the question that really concerns us, which is not whether Mozart was poisoned, or how, but whether it was Salieri who poisoned him. To begin with, he most decidedly did not do so in the purely imaginary and extremely foolhardy way shown by Pushkin. Mozart's calling on Salieri in this casual and informal way is just a poet's fancy, as no doubt Pushkin knew perfectly well, since he concerned himself so little with what actually happened. Not knowing what did happen, he was free to invent. But we do not know either, except that in a letter of 14 October 1791 Mozart mentions his taking Salieri to 'The Magic Flute', with which the Italian professed himself delighted. We are entitled to doubt his sincerity, if we like, but not to draw conclusions for which there is no proof. Otherwise there had probably for long been no occasion for the two to meet, much rather good cause for Salieri's wanting to avoid Mozart, not from hatred or jealousy, but from embarrassment. Indeed, if there was any question of jealousy by that time—whatever it may have been at the time of 'Figaro' or thereabouts—Mozart had much more cause to envy Salieri, who held the dis-

<sup>1</sup> It is perhaps significant that the 'Wiener medizinische Wochenschrift' says in a cautious footnote to Dr. Kerner's article that it "publishes this certainly very interesting interpretation of the symptom's of Mozart's illness without being able to agree with the author in all respects".

<sup>2</sup> This article was already in proof when Professor O. E. Dentoch kindly sent me an offprint from the 'Deutsche medizinische Wochenschrift' for 7 June 1957 with a long study by Professor Aloys Greither of Heidelberg University, which includes detailed medical objections to Dr. Kerner's diagnosis.

tinguished, honourable and lucrative post of court *Kapellmeister*, which no doubt Mozart felt ought to have been his; and when Salieri went to Frankfort o/M. for the coronation in 1790 he was in attendance on the court, whereas Mozart, poor as he was, had to go at his own expense and his own risk.

Niemetschek published a vague story of some composer's saying that Mozart's death was a tragedy, but nevertheless a good thing for all the others, as none of them would have had a piece of bread to eat if he had gone on living and composing; and only later on was it said that Salieri was suspected in that connection. But this is plainly absurd, for Salieri was well established, had his bread and butter safely assured and could look forward to a pension on his retirement from court service. Why should he have envied a man who was known to have nothing and to be forced to borrow money again and again?

The two composers cannot have been in the least anxious to meet, nor was there any social or professional reason why they should get together. If they ran into each other in the street, I find it easy to imagine how they would behave: both would be very polite on the surface, but Salieri rather distant and condescending, Mozart either a little spiky or else slightly mocking or bantering as one of his temperament who feels himself superior to one who shows outward signs of superiority would be. To imagine any convivial hobnobbing over a glass of something into which Salieri would surreptitiously pour a shot of quicksilver while Mozart was craning his neck after a pretty girl, or perhaps jotting down his latest inspiration, would be to outdo Pushkin himself in poetic and melodramatic licence.

Besides, where does a layman obtain quicksilver? Did the Viennese chemists of the time sell it over the counter to the first comer? Or did Salieri resort to elaborate machinations to obtain it in secret, at the risk of providing witnesses against himself? Well, perhaps he just smashed his barometer: let us concede Dr. Kerner so much. But stay: he says in his article that the quicksilver was administered in small doses, apparently from the summer of 1791 onwards, before the visit to Prague for the production of 'La clemenza di Tito', "perhaps in the secret hope that he would never return thence". It becomes more and more extravagant. Apparently the court *Kapellmeister* lay in wait for poor Mozart again and again. "Opportunities", says Dr. Kerner, "to poison Mozart, who was practically alone, must have been sufficiently frequent, since Constanze during the last months before his death was mostly

elsewhere [this is true: at Baden] and he often frequented merry drinking-parties [feucht-fröhliche Gesellschaft] and obtained his meals from an inn". Can anyone picture the imperial musician-in-chief joining those drinking-bouts? Or are we to imagine him sneaking round the kitchen of the common little ordinary from which no doubt Mozart, at the height of his financial embarrassments, had his meals, pouring quicksilver into his dishes, or for the same nefarious purpose waylaying the boy as he crossed the street with Mozart's dinner? The single dose administered at a single meeting, as in Pushkin's play, is a good deal more plausible, though we know perfectly well that it cannot have happened either. In any case it would not do for Dr. Kerner, who mentions Pushkin but does not seem to have read the play, or he would have had to disagree with the poet about the mode of the poisoning, though he agrees with him about the fact.

According to Nissen, his wife Constanze told him that her first husband said to her, when he felt unwell and full of dark premonitions during a drive in the Prater, that he could not rid himself of the idea that he had been given poison. We do not know precisely when that was: Nissen says "on a fine autumn day", and since Mozart mentioned the Requiem, it must have been the autumn of 1791. Now if we must at all costs be suspicious, why not suspect the mysterious emissary of Count Walsegg, who brought Mozart the commission for the Requiem? Why was the Count so anxious that Mozart should remain unaware of his identity? Because, history tell us, he wanted to pass off the work as his own. But then, suppose it had been performed as Walsegg's, Mozart would not only have penetrated the secret, but might have exclaimed in anyone's hearing: "But that is not Count Walsegg's work, it is mine!" So, if Salieri had some undefinable reason for wanting Mozart out of the way, the Count had a very tangible one indeed. I am not saying that he asked his steward to hand Mozart a dose of quicksilver together with the commission; but if we are to indulge in fantastic conjectures, this is as good as another, to say the least. In fact all sorts of explanations of the poisoning—if it *was* poisoning—are easier to believe than the tradition of Salieri's guilt, even the possibility that Mozart somehow accidentally swallowed quicksilver—if it *was* quicksilver. We might even, if we want to go to extremes of ridiculous conjecture, suspect Süssmayr or Constanze, who at any rate had access to Mozart, which Salieri had not; or why not invent a love affair between these two, while we are about it, and a nice juicy murder by collusion?

Such speculations may be very alluring to some minds, but we

now come to a quite simple fact that Dr. Kerner could have adduced in support of his speculations, so far as the causes of Mozart's death alone are concerned; and indeed it is surprising to find that he shows no signs of being aware of it. Mercury was widely used as a medicine in Mozart's time and was considered a very powerful and efficacious one. Doctors in Vienna prescribed it freely, especially for venereal diseases, but also for other illnesses, and as Mozart's doctors do not seem to have been able to make head or tail of his complaint, it is more than likely that they treated him with it. Hence the conclusions Dr. Kerner draws from such symptoms as can still be reconstructed with fair certainty from the known biographical facts. Hence also Mozart's suspicion that he had been given poison: very possibly he had, but by bungling doctors, not by a jealous rival, and all in good faith.

The more I think about it, the more convinced I grow that Dr. Kerner may well be right in his diagnosis and, by calling eighteenth-century medical history to his aid, could have made his argument look more persuasive in the eyes of his editor and his readers. But even if he has really hit upon the truth, we must separate his conclusions from the story of Salieri's poisoning Mozart. All the same, the story did gain currency long ago, on the principle of "no smoke without a fire", and we are bound to ask ourselves how it can have done so if there was nothing in it. But that sort of thing happens only too easily. Rumour, like calumny in Don Basilio's aria, has a way of swelling from a *venticello* into a *colpo di canone* in no time, and nobody can say precisely how it happens. The least thing may have started this notion of poisoning. There is no doubt that Salieri and Mozart disliked each other. The former may thus have said to somebody one day, only half in earnest: "That fellow Mozart, I'd like to poison him"; or Mozart perhaps said to Leutgeb or somebody, in jest: "That fellow Salieri, I know he'd like to poison me if he could". Then the seed lay dormant, for months or years perhaps, and when Mozart died under rather mysterious circumstances, due probably to the inability of the doctors of the time to account for his illness or agree about it (as indeed Dr. Kerner hints), it began to stir and grow like a weed, the word "poison" working in someone's mind, whispered to someone else, and gossip spreading wider and wider, doubt growing into belief and belief into certainty.

It is so easy to see how this kind of story gets about. That admirable Schubertian, Maurice Brown, has recently drawn my attention to the familiar anecdote of Schubert's going to bed with his glasses on in order to be ready to write down his music—the music of his

dreams, presumably—at the moment of waking; Mr. Brown's comment being: "Could anything be more idiotic?" It needs but a moment's thought to realize how right he is. For one thing, even if one could sleep comfortably in a pair of spectacles, one could hardly do so without the risk of breaking them, not to mention that of getting splinters of glass into one's eyes; and for another, it does not take long enough to pick up the glasses from a bedside table and put them on one's nose to let a composer run the risk of losing a precious idea in the process of doing so. But that is too simple and spoils a good story; and it is easy enough to imagine that this childish tale must have established itself as a biographical fact in some such way as this:

Spaun says to Schober: "What do you think? Schubert went to bed last night and forgot to take his glasses off!" Schober then says to Schwind: "I say, Spaun tells me Schubert goes to bed with his spectacles on." Schwind says to the world: "Schubert always goes to bed without taking his glasses off." The world's comment on which becomes: "Schubert always keeps his spectacles on in bed, so as to be ready to write down his music as soon as he wakes up." Thus, in four moves, a pretty situation has established itself which no biographer can resist or takes the trouble to think about more than once.

The Salieri case is much more serious, of course, and Dr. Kerner finds support for it in a Russian book entitled 'Mozart and Salieri' by Igor Boelza<sup>3</sup>, where the author says that Salieri on his deathbed in 1825 confessed (*gebeichtet*) that he had murdered Mozart by poison. *Gebeichtet* (inf. *beichten*) means, strictly speaking, confessed to a priest, but I believe it is not unusual to use the verb by transference for an admission of a rather serious matter to anyone. We must certainly rule out a religious confession made to obtain absolution, for under no circumstances would a Catholic priest break the secrecy of the confessional, not even, I feel sure, after the culprit's death in a case of murder. Perhaps, if a priest had been sure that Salieri had babbled of murder when he was delirious, he might have thought no harm in telling somebody; but that would have meant that he knew there was no truth in it. But would the dying Salieri, in full possession of his mental faculties, have said such a thing? And who would have gone and told the world? These things are by no means impossible, either of them, but surely, if such a secret leaked out, the name of the informer would be divulged with it and

<sup>3</sup> He has "Belsa", but that is merely a freak of transliteration.

become known to the world.<sup>4</sup> Thus the tradition would now be, not "Salieri poisoned Mozart", but "Salieri told X that he poisoned Mozart".

But Salieri did not poison Mozart. We must leave it at that unless we get far more convincing proof than Dr. Kerner has adduced, even if we accept his view that Mozart did die of poisoning. There is a vital link missing in the chain of evidence, such as it is. And does it really matter now? We must ever deplore that Mozart died so young, but what he died of makes no difference, once we have accepted the historical fact. We have his music and are happy with it; and we care little, except perhaps as a matter of mild curiosity, whether we ever hear a note of Salieri's or not. Why not spare a little pity for Salieri? He is now by far the poorer of the two.

<sup>4</sup> Professor Greither cites evidence that Salieri, after an attempt to cut his throat, was kept under the constant observation of two warders until he died. He was in fact mentally deranged at his death.



## THE ROYAL ACADEMIES OF 1695

BY MICHAEL TILMOUTH

IN 1695 a curious and interesting attempt was made in London to found a Royal Academy which would provide instruction in several arts and sciences, including music. The undertaking was advertised in some comparatively little-known newspapers, and this fact, together with the apparent failure of the scheme, has led to its complete neglect by musical historians. The project is worth examining, however, in spite of its failure, both on account of the unusual organization put forward for it and the musicians who were to have been involved in it.

The first announcement occurs in 'A Collection for Improvement of Husbandry and Trade', Vol. VI, No. 134, for 22 February 1694/5, which contains a full-page advertisement beginning as follows:

The *Royal Academies*: Encourag'd by several of the Nobility, and many other very Eminent Persons. Forty Thousand Tickets (gradually Number'd) will be deliver'd into the hands of the Booksellers hereafter named, who are known to be responsible for the Trust in them repos'd, where each Adventurer on the payment of 20 Shillings may have One Ticket. Another of the same Number will be Cut off, and Drawn, as in the Million Adventure; and a Third will remain in the Books, with which the Benefits shall be Compar'd, to prevent Mistakes. Out of these 40,000 Tickets, 2,000 Equal *Prizes* shall be drawn, giving the Fortunate liberty to chuse any of the following *Accomplishments* they shall have a mind to Learn. . . . .

These "accomplishments" included languages, mathematics, writing, dancing, fencing and music. The range of musical instruction to be provided and the teachers who were to be employed are of great interest:

Organ and Harpsichord, taught by Mr Purcell, Mr Baptist,  
Mr Keller, Mr Albricci.  
Lute, Guittar and Theorbo, by Mr De la Tour, Mr Dupre,  
Mr Crevecœur.  
Violl, by Mr Finger, Mr Stepkins.  
Violin, by Mr Banister, Mr Nicolo.  
Flute, by Mr Paisible, Mr Banister, Mr Demoivre jun.  
Singing, by Mr Damascene, Mr Barrincloe.

The identification of these musicians presents some problems.



"Mr Purcell" is in all probability Henry Purcell, but it may have been his brother Daniel, who gave up an appointment at Oxford and returned to London in 1695. "Mr Baptist" is the name commonly associated with Giovanni Battista Draghi, organist to Catherine of Braganza. From the lack of mention of his name after 1692 it has often been assumed that he returned to Portugal in that year, or at any rate before 1700. However, "John Baptista Draghy" is still recorded as organist in the queen dowager's chapel in 1694<sup>1</sup>, and if we are correct in identifying "Mr Baptist" of the Academy with Draghi, then he must still have been in this country in 1695. "Mr Keller" is, of course, Godfrey Keller, well known for his treatise on thorough-bass published in 1707.

The history of the Albrici (or Albrigi) family is a little obscure. Two of its members, Bartolommeo and Vincenzo, were composers to Charles II from 1664 to 1667. They seem to have been still in this country in 1668<sup>2</sup>, but Vincenzo is known to have later returned to Dresden where he died in 1696. So "Mr Albricci" may have been Bartolommeo, the place and date of whose death is unknown, although he seems to have been better known as "Signior Bartolommeo". As a harpsichord teacher and player he was in some demand, and among others he taught Evelyn's daughter Mary.<sup>3</sup> Another possibility is Stephano Albrici who, in 1688, received fifty pounds from the "secret service" funds of James II—a fairly regular source of bounty to musicians<sup>4</sup>. Perhaps Stephano Albrici is to be identified as the son of Vincenzo, who, according to Westrup<sup>5</sup>, is the gentleman described as "Mr Alberrix", who applied for the post of organist to the Duke of Rutland in 1693 on the recommendation of John Blow.<sup>6</sup>

Nothing seems to be known about Crevecoeur, but Dupre is surely the French lutenist Du Pree (?Dupré) whom John Evelyn met and heard on 20 November 1679<sup>3</sup>. "Mr De la Tour" is probably Alexander de la Tour, who served in the king's private music from 1689<sup>2</sup> until at any rate as late as 1718<sup>7</sup>, but Peter de la Tour, who is mentioned as an executor in Paisible's will<sup>8</sup>, although probably a younger member of the same family, cannot be ruled out as a possibility.

<sup>1</sup> E. Chamberlayne, 'The Present State of England', 18th ed., 1694.

<sup>2</sup> H. C. de Lafontaine, 'The King's Musick', London, 1909.

<sup>3</sup> Joan Evelyn, 'Kalendarium', ed. de Beers, Oxford, 1935.

<sup>4</sup> 'Secret Services of Charles II and James II', Camden Society, 1851.

<sup>5</sup> J. A. Westrup, 'Foreign Musicians in Stuart England', ('Musical Quarterly', Jan. 1941, Vol. XXVII, No. 1).

<sup>6</sup> Hist. MSS Comm. 12th Report, Appendix Part V. Rutland MSS II.

<sup>7</sup> Chamberlayne, *op. cit.* 25th ed., 1718.

<sup>8</sup> 'The Musical Antiquary', II, pp. 57, 241.

The preponderance of French names in this list of musicians is striking, but nowhere more so than in this group of lutenists, who were among those successors of Gaultier who extended the French influence in this particular field of musical art in England up to the turn of the century. They must have been in William Turner's mind when he wrote<sup>9</sup> in 1697 of the

great Improvement of this Instrument among us, within a Hundred Years, by reason of the diversity of Tunings received from *France*, some of whose best Lute-Masters brought over not only their Harp-Tunings, but themselves also, and by their active Hands, and airy Fancies, obliged the *Musick-Lovers* of our Nation, with Transcendant Harmony.

Godfrey Finger, John Banister (the younger) and James Paisible are figures too well known to require comment. "Mr Stepkins" must have been one of the brothers Steffkin, either Frederick or Christian; "Mr Nicola" is almost certainly the elder Nicola Matteis; and "Mr Demoivre" was a well-known flautist and teacher of that instrument, presumably the son of the mathematician Abraham Demoivre, who, incidentally, is named as one of those to teach that subject in the Academy. Barrincloe is probably to be identified as B.M. Berencloew, who contributed a number of items to song-books printed in this country about the turn of the century; and Damascene is almost certainly Alexander Damascene, who was appointed composer in the king's private music in 1689<sup>2</sup> and was a gentleman of the Chapel Royal at least until 1718.<sup>7</sup>

The announcement of the Academy continues:

The Undertakers have oblig'd themselves to deposit so much Money, as shall be necessary for the Charges of taking and preparing two great Academies, (one near the Royal Exchange, the other in Covent Garden) where all that have Prizes shall be admitted, having Power to Chuse any one Language, Art, or Science for each Prize, and to alter that Choice as often as they please by Transferring their Tickets for some other Accomplishment, paying only five Shillings for each Transfer, thus they may continue, learning as many things as their Several Capacities can acquire in the time of four Years.

And to avoid such Inconveniences as might happen by promiscuous Teaching, different times and separate Apartments will be appointed to distinguish the Learners according to their Age and Sex.

Although the academies were to be situated in London, the lottery was open to people in the provinces who could, in the event

<sup>9</sup> W. Turner, 'A Compleat History of the Most Remarkable Providences. . . . Both of Judgement and Mercy. . . .', London, 1697, Part III, Chap. iv.

of winning, choose their own teachers locally and have their expenses paid for them from Academy funds. Prize-winners who found themselves unable to attend were to be able to transfer their tickets to other persons if they desired. Perhaps the chief advantage of the scheme was that those who drew blanks could still use their tickets in part payment for instruction from Academy masters on the days when they were not required at the Academy, or alternatively, for instruction from other recommended teachers. "Thus all that win have for 20s. the advantage of an Ingenious, Honourable, and very happy Education, and they that seem to loose, will be more than equal with other Scholars, being secur'd of the best Masters."

The trustees of the scheme were named as "Sir John Parsons, Wm. Dyer, William Munson Esqs, Mr John Turner, Mr John Blackwell, Merchants. Mr John Bellamy, Scrivener, (Treasurer)." Whether these gentlemen are to be identified with the undertakers of the scheme is not made clear. The motive behind its promotion is at any rate partly indicated in the statement that "The Abilities of our Masters are so well known to the World, that we need say nothing in their behalf; and we doubt not but by their Industry, Every Art will meet with such Improvement, that All will own themselves Infinitely oblig'd to the Contrivers."

Term was to begin on 25 March 1695, by which time the undertakers expected all the tickets to have been sold. If they were not, early buyers of tickets were to have preferential treatment—though the form this preference would take is not indicated. Public concerts were also to take their place in the activities of the Academy:

The Masters we have already Engag'd (with as many more as shall be necessary to assist them) are particularly design'd for our Academies, where all things shall be Publickly perform'd once in every Month, by a general Meeting of the best of our Masters, also Musical Entertainments shall be Compos'd for the Diversion of as many as will be pleas'd to come.

The announcement closes with a list of booksellers in London and Westminster where tickets for the venture were to be sold. Since music was to be one of the principal subjects taught, it is perhaps surprising that this list includes no music-sellers.

The whole announcement is repeated in the next four issues of the same paper, though from the last it is apparent that the opening date of the Academy had been postponed from 25 March to 25 April. A further short notice in the issue for 26 April indicates that proposal forms had been printed and gives the date of the first draw as

25 April. An undertakers' meeting is also announced, to take place the following Tuesday (30 April), from 4 till 6 p.m., at Tom's Coffee House in Covent Garden.

The next—and last—time we hear of the Academy is in another full-page advertisement which appears in *'The Athenian Mercury'*, Vol. XVII, No. 30, for 13 July 1695. This informs us that though the proposals previously put forward had met with "a General Approbation", some difficulties had arisen on account of the large number of persons who would be under tuition. Also, many had apparently been discouraged from taking part by the fortuitous method of gaining admittance. Again a list of faculties is given, and readers are assured that the "best Masters" were being retained. Details of the administration, however, are given more fully than before.

Scholars were to be of two sorts. First, "Externs", who would be taught three times a week, for three hours at a time. Their fees would be six pounds a year, half to be paid on admittance and the rest at the end of the first half year. They could learn one subject only, but by paying five shillings could change to another. Secondly, "Academicks", who would live in the Academies and learn one subject at a time for a fee of thirty pounds a year, made in two payments in a manner similar to that of the Externs. For a further twenty pounds a year they could keep a servant, who would presumably live with them in the Academy. Again a five shilling fee would secure a change of subject. The numbers in the Academy were to be limited to five hundred "Externs" and one hundred and fifty "Academicks". All students would be allowed to learn more than one subject "at 30s. per quarter each"—presumably payable in addition to the basic fees outlined above.

The idea of a lottery as a method of gaining admittance seems to have been discarded. Subscription books were open, but names only were required for the time being. Subscriptions were only to be paid when the books were full, and there would then be a meeting held of parents, guardians and scholars, which would appoint trustees, who, together with the undertakers, were to form a committee on equal terms. The undertakers are careful to point out that they did not stand to make any personal gain from the scheme, the rates of teaching "being here reduc'd to less than one half what is commonly paid, to the meanest masters". Moreover, the seal of respectability had been given to the plan in the form of a donation from the king of one thousand pounds towards building an Academy, and a promise of his intention to encourage the design as soon as peace came.

Perhaps trust in the booksellers of London and Westminster had diminished somewhat, for the subscription books now opened were in the hands of the masters engaged to teach in the Academies, and at the "Musick Room" in Charles Street, Covent Garden, and "at our Office on the West End of the Royal Exchange, just under the Oughtropers Office".

As no further announcements about the Academies seem to have appeared in the press, and contemporary literature is devoid of any references to them, one inevitably comes to the conclusion that the project must have failed through lack of public support. Several causes may have contributed to this failure. It is surprising that no notice about the Academy occurs in the 'London Gazette', which at this time still carried the bulk of advertisements about concerts and book publications—in other words the sort of information likely to interest the potential "Academick". The 'Collection for Improvement of Husbandry and Trade' was, as its name suggests, intended primarily for merchants and traders, who, we may imagine, would not be particularly interested in seeing their children fritter away their time in an Academy, acquiring "accomplishments" more fitting for nobility and persons of quality.

The 'Collection' was published weekly from 1692 to 1697, and in addition to market price reports, details of imported commodities and lists of traders and professional men, it contains a page of advertisements, a few of which relate to music and are of some interest. The proprietor of the paper seems to have run a sort of employment agency, and in several issues of January and February 1693/4 occurs the announcement:

If any young Man that plays well on a Violin, and writes a good Hand, desires Clerkship, I can help him to Twenty Pounds a Year.

This serves to remind us that Pepys was not alone in requiring musical ability in his employees or servants. Music books, too, were advertised in the paper by John Carr in 1695 and Henry Playford in 1697. Most interesting in this respect, however, is a notice in the issue for 13 October 1693 (Vol. III, No. 63), in which "Mr Welsh Musical-Instrument maker to Their Majesties, at the Golden Harp, Hautboy and Crown against Katherine street near Somerset House in the Strand" is one of the music-dealers who is selling a 'Collection of New Ayres Composed for the Flute' printed by T. Cross."<sup>10</sup>

<sup>10</sup> John Walsh was appointed Instrument Maker to His Majesty in 1692 (see Lafontaine, 'The King's Musick'). According to Humphries and Smith ('Music Publishing in the British Isles') nothing apart from this is known about his activities until 1695. The above advertisement shows that at any rate by October 1693 he had started to sell music from his premises near Katherine Street. The mis-spelling of the name is not uncommon.

But these few musical advertisements are hardly enough to justify the appearance of the Academy notices in this paper, and the 'Athenian Mercury' was not a very much better choice; it probably reached a less restricted class of the public than the 'Collection', but it carries scarcely any other advertisements either about music, or related to the other subjects which the Academy proposed to encourage,

Another undoubted source of failure was the method of gaining admittance by lottery, the fortuity of which had deterred the public to such an extent that the undertakers ultimately abandoned it altogether, although probably too late to remove a suspicion that the whole affair may have been in the hands of unscrupulous persons. In spite of fairly recent though uninformed protestations that Englishmen have never cultivated the lottery habit, one can scarcely open a newspaper of this period without being confronted with the details of *Fortunatus*, *The Wheels of Fortune*, *The Million Adventure* or some similar project. Books and paintings were frequently sold by lottery, and Henry Playford once attempted to sell music in the same way. But the attitude of the average Englishman of the seventeenth century was probably not unlike that of his twentieth-century counterpart, who is generally apt to regard the promoters as being the most successful participants in ventures of this sort. At the same time it must be borne in mind that the abandonment of the lottery idea placed the scheme beyond the reach of any but the uppermost level of society, for in spite of the claim that the fees were to be "less than one half what is commonly paid", they still remain substantial by seventeenth-century standards.

Judging from a purely musical point of view, the teachers selected, if we may accept contemporary accounts, were men of a high level of ability, and if the Academy had been designed to promote professional competence, it might have achieved a striking result. But the time was not ripe for such a venture, which was not to be made until more than a century had elapsed, for even during the eighteenth century the training of a practical musician was still seen more as a trade apprenticeship than as a professional education. As it was, the scheme seems to have aimed rather at promoting the pursuit of genteel accomplishments in a restricted level of society. The lack of any insistence on ability on the part of entrants may have produced merely a cult of dilettantism rather than a genuine "improvement in every Art" which the contrivers had envisaged, and in view of this, there is perhaps little cause to regret the failure of the project.



The following information has come to light since this article went into proof:

Draghi was apparently still in England in 1701. In February 1697 a Birthday Ode, probably for Princess Anne, set by "Signior Baptist", was performed in York Buildings. ('London Gazette', 22 Feb. 1697). Benefit concerts for Baptist were given at the same place in 1698 ('Flying Post', 29 Mar.) and in 1701 ('Post Man', 22 Mar.). It is difficult to see to whom, other than Draghi, these announcements could refer.

Dupre started a private school in 1703 and made a commendable attempt to avoid "promiscuous teaching"—in the minds of parents then the chief danger with which musical education was fraught:

Mr. Dupre, Lute Master, has set up a School at the White Periwig in King Street by Guildhall, against the Golden Ball, where he teaches to play upon the Lute, and the Theorbo in Consort, at Reasonable Rates, by the Quarter: His Days are Tuesdays and Thursdays for Gentlemen, and Wednesdays and Fridays for Ladies, from 2 till 8 in the evening. He also teaches abroad. ('London Gazette' 10 June 1703.)

Dupre, too, held benefit concerts at York Buildings in 1704 ('Daily Courant', 7 Nov.) and 1705 ('Post Man', 20 Mar.).



## THE STRANGE CASE OF PROFESSOR ASSAFIEV

BY M. MONTAGU-NATHAN

THERE can be but few instances of Russian musicians of the very highest distinction in the land of their birth about whom so little has been heard in western Europe as that of Boris Vladimirovich Assafiev. In order to remedy so conspicuous a lacuna in the history of Russian music, as known in this country, it seems pertinent to preface this account of his remarkable career with a reference to certain circumstances which signalized its conclusion. After his demise in January 1949 the following announcements were published in the Moscow journal 'Soviet Art' of 29 January:

1. That a memorial tablet shall be placed on the façade of his Leningrad home.
2. That his widow shall be awarded the sum of 20,000 rubles and a pension.
3. That in consideration of expenses incurred by his widow's sister on behalf of B. V. Assafiev she shall be awarded a personal pension of 500 rubles per month for life.
4. That the Academy of Sciences of U.S.S.R. shall be financially responsible for the publication of certain technical works.
5. That the expenses of his funeral shall be defrayed by the State.

The same issue of the above-mentioned journal carried an extended eulogium to Assafiev's address over the signatures of a group of well-known Russian musicians—among them being Krennikov, Ossovsky, Miaskovsky, Glière, Shaporin, Vassilenko, Gnëssin, Shaverdian and Khubov.

This much-honoured figure in the world of Russian music possessed a versatility which can hardly have been excelled in the annals of his art. A revered teacher, an immensely esteemed critic, musicologist and historian, and composer of operas and ballets, he has been ranked in the realm of research with such outstanding scholars as the eminent V. V. Stasov and the learned and industrious apostle of Wagnerism, Alexander Serov. Had they been aware that such honours had been bestowed upon the composer of the ballet 'The Fountain of Bakhchisarai', introduced here during the visit of the Bolshoi Company, Covent Garden audiences might well have wondered what manner of man he was.

Born in 1884 in St. Petersburg, of impecunious parents, he is credited by his biographers with having been able at the tender age of twelve to augment the very exiguous family exchequer. It was at this time that he began the process of musical self-education, aided, we are told, by such advantages as a gift for improvisation at the piano even before he could read music, an unusually retentive memory, the faculty of absolute pitch and eventually an astonishing facility in reading at sight. Biographers vary in their accounts of his early general education. It would appear that following his school-days he obtained the privilege of attending the University, where he specialized in history, graduating in 1904. It was in that year that he first came into contact with both Stassov and Rimsky-Korsakov, who introduced him into an intellectual and idealistic circle. This resulted in frequent meetings with such figures as Maxim Gorky, Repin (painter of the horrific portrait of the dying Mussorgsky), the composers Glazunov and Liadov, and the celebrated bass, Shaliapin. With a backing of this quality it is little wonder that the young man should have so immensely widened both his mental and his artistic outlook. Rimsky-Korsakov, detecting Assafiev's creative gifts, secured him, in 1910, a post at the Conservatory, where, together with Prokofiev and Miaskovsky, he attended Liadov's composition class. Liadov, indeed, was so impressed by the talent of his new pupil that for a time the latter became one of his principal topics of conversation. It is fairly evident from a letter from Liadov to Stassov in which Assafiev's name occurs that the young man was now an established junior member of the circle of intellectuals. "Very many thanks", writes Liadov, "for the translation of the songs which Assafiev is bringing me to-morrow". He was already making excursions into the sphere of composition and that, also, of research. But because economically life was not by any means easy, he applied for and secured the comparatively modest post of pianist and trainer to the *corps de ballet* at the Maryinsky Theatre, characterized by Khubov as an almost slave-like occupation, affording little enough leisure for study. The emolument must have been more satisfying than the task, for between the years 1911 and 1914 we discover that he was able to travel abroad for the purpose of visiting libraries, museums and theatres.

Then came the first of two important turning-points in his career. Ossovsky, the well-known critic, wrote:

Beginning in March 1914 there appeared in the Moscow journal 'Muzika' a series of articles signed by one Igor Glebov. The freshness of thought, the somewhat complex and idiosyncratic expressions,

the unusual turns of speech, the precision of formulae, the brilliancy and fluidity of literary utterance, the obvious musical erudition and his expertness as publicist and critic immediately impressed me. Musical circles became all agog to determine the identity of the owner of this mysterious pseudonym.

Possessing the early issue of 'Muzika' in which these articles actually began, I am able to afford readers some idea of their content and style. The first article was in form of a biting attack upon the personnel responsible for the repertory of the Maryinsky (now the Kirov) Theatre, which, he contended, was absurdly conventional and ridiculously unenterprising. It consisted, Glebov complained, of such familiar old friends as 'Eugene Onegin', 'The Queen of Spades', Anton Rubinstein's 'The Demon', 'Lakmé', 'Aida', 'Rigoletto', etc., in a word the repertorial paraphernalia of a financially successful provincial opera-house. It is true, he continued, that Rimsky's 'Kitezh' had been given six times in one season, but this and other works, such as 'The Snowmaiden', 'A Night in May', 'Boris Godunov' and 'Khovanshchina', are seldom allowed to come to the surface. Is it surprising that this bold attack together with the anonymity of the assailant should have created a widespread sensation among the general musical public and the critical faculty of St. Petersburg and Moscow, especially in virtue of the very evident knowledgeability of the unknown scribe? Among subsequent contributions to 'Muzika' was a learned disquisition on Taneyev's operatic trilogy 'Oresteia'. Emboldened by the reception of his articles, Assafiev now decided to launch a musical periodical of his own, his associate being Suvchinsky, who had been a fellow-contributor to 'Muzika'. Assafiev acquainted me of this project early in September 1917 and a little later invited me to fulfil the function of British correspondent to 'Russian Musical Thought'. He had now determined to come into the open, and his letters were signed with his own name, followed, in brackets, by his pseudonym. But political affairs in Russia were wearing an ominous appearance and there were rumours even in England that, as eventually happened, the Kerensky government was about to fall and that the Bolsheviks would assume rule, as they did, following what they termed the Great October Socialist Revolution. It was this world-shattering event which was to be for Assafiev a crisis of a dual nature. I received a most flattering acknowledgment of my first (and only) article, whose thesis was a plea that England should no longer be regarded abroad as "a land without music". The letter assured me that payment would follow forthwith. It failed to reach

me. Apparently 'Russian Musical Thought' reached its second issue and then disappeared. It is curious that in none of the many vernacular biographical articles relating to its editor is the ill-fated magazine referred to, and the only mention of it discoverable is in the new edition of Grove, in which the late M.-D. Calvocoressi records the abortive project.

The artistic aspect of Assafiev's crisis is admirably described by Alexander Werth in a slender volume entitled 'Musical Uproar in Moscow'. Under the caption 'The Strange Case of Professor Assafiev' he wrote that hitherto the professor had expressed himself as being in complete sympathy with the then "latest" composers of the Left, such as Stravinsky, Hindemith and Berg, and particularly with such Soviet symphonists as Shostakovich, Prokofiev and Miaskovsky, whose output he had described as "the pride and glory of Soviet music". But in an introductory Address (read in his absence owing to illness) to the Musicians' Conference in 1948 he deplored that "despite certain successes by our composers in song-writing and cinema music, we have still failed in our duty to the People. The state of affairs", he continued, "in modern Soviet music is alarming, and anti-People formalism is strong. . . . Some of our so-called leading composers are infected with contemporary decadent bourgeois formalism. . . ."

According to evidence furnished in Werth's document Assafiev did not, as had been alleged, actually attack works he had previously praised, and he utters a suspicion that the introductory Address had been drastically sub-edited by the person who delivered it. It was in some quarters represented that the ideological leader of the Society for Contemporary Music and editor of the periodical 'New Music' was guilty of an astonishing and unblushing *volte face*. Others more charitable took the line of reprimanding "those vulgar mockers" who were never weary of alluding to certain contradictions observable in Assafiev's "painful search for the truth". It is difficult, indeed, to ascertain the facts in such matters. We have been led to believe, for instance, that the objection to Shostakovich's opera 'The Lady Macbeth of Mtsensk' was on the score of the "bourgeois formalism" of its music, but there seems little doubt that a principal reason for its ban was that its dramatic action bordered on the pornographic.

Impeded as he was by all these philosophic doubts, it is astonishing that Assafiev's output was so prolific and so varied. His contribution to criticism and musicology was amazingly eclectic. A survey of Orlov's catalogue of Russian musical literature, published in

1935, thus leaving another fifteen years or so of activity (punctuated by spells of illness), reveals a versatility that few workers in that field would care to claim. It is naturally to be expected that he should have dealt faithfully with his compatriots of successive generations, ranging from Field's pupil, Verstovsky, and his opera 'The Tomb of Askold' to Shostakovich's notorious 'Lady Macbeth', again travelling the entire ground in a history of Russian opera from the beginning of the nineteenth century. He was one of the prime movers in effecting the restoration of the original score of 'Boris'. The book about Stravinsky is said to be a particularly profound study. But it is when surveying his published material on the non-Russians that we are confronted with a boundless eclecticism. One takes for granted in such a musicologist a profound knowledge of the works of Beethoven, Wagner, Liszt, Schumann and the rest. A short biography of Grieg comes as an unexpected excursion into a somewhat narrow field. Debussy and even Casella could hardly be passed over by so thorough an enquirer. Having, as it were, explained the mechanism of Honegger's locomotive, he furnishes a full account of the activities of "Les Six". And when we see him passing to a comprehensive study of Berg and his 'Wozzeck' we realize that we are dealing with a musician as fully qualified as anyone to conduct such a course of musical instruction.

We have to bear in mind that when the Soviet dispensation had become firmly established Assafiev, despite his earlier profound interest in music of a futuristic trend, discovered in himself a budding sympathy with the view that a composer should address himself to the people. It is also of interest to know—as may be gathered from a passage in one of his articles—that he evinced an incipient allergy toward what we classify as abstract music. It was quoted by Zhitomirsky in an article greeting Assafiev on his sixtieth anniversary. Writing about a certain unnamed modern Russian composer, Assafiev declared that this music was devoid of any feature relating to life itself. In it, he contended, there was neither conflict, nor suffering, nor worship, nor genuflection before any of the temples of his creation, be they love, beauty, freedom, goodness, justice or even his own personal ego; nothing at all except abstract sounds. All this is, of course, poles apart from a compulsion of composers to create only the kind of music that is readily accessible to the comprehension of the proletariat—that songs must be of a kind that will be sung in the public street and in the fields, thus conforming to Marxist-Leninist precept.

It will surely be disarming, even to people of quite high attain-

ments, to learn that with all his erudition and his concern with every side of the musical art, not to mention his many administrative activities, Assafiev succeeded in acquiring a considerable reputation as a composer—of sufficient merit, be it emphasized, for his ballet 'The Fountain of Bakhchisarai' to be selected as a principal work to be performed during the visit of the Bolshoi Company to Covent Garden. His creative work in that region began with a ballet of a kind suitable for children. It was entitled 'Butterflies' and was produced at the Maryinsky Theatre in 1909—its principal dancers being such sparkling ornaments of the balletic stage as Nizhinsky and Pavlova. His activities as composer were for a time interrupted by an appointment as President of the Institute of Arts. On resuming, in 1930, he composed an opera with a historical subject relating to the Polish invasion of 1608. This was followed by the ballet 'The Flames of Paris' concerning an episode in the French Revolution, and in 1938 by a balletic version of Pushkin's famous poem 'A Prisoner of the Caucasus'. Another ballet is based on Balzac's 'Lost Illusion'. Once again, in 1947, he was obliged to abandon composition on being appointed Director of Research at the Moscow Conservatory.

It was Assafiev's teacher, Rimsky-Korsakov, who observed to his Boswell, Yastrebtsev, that fertility of imagination was a sure indication of talent. Since, apart from a most lively imagination Assafiev possessed the Carlylean capacity for taking pains, we may safely credit him with the quality of genius in the highest degree.



## "SECONDA PRATICA": A BACKGROUND TO MONTEVERDI'S MADRIGALS

BY DENIS ARNOLD

ALTHOUGH studies of Monteverdi's life and music have appeared in the last thirty years in Italian, English, German and French, we still know comparatively little about the background from which his music sprang. A recent work on his operas<sup>1</sup> has admittedly explored this in some detail, and Einstein's great book on the Italian madrigal has made it possible to compare Monteverdi's style with that of the other great madrigalists. These apart, we have virtually nothing. This lack of comparative studies would not be very important in considering a composer of either the eighteenth or nineteenth centuries: we all know enough music of these times to avoid the more obvious errors of appraisal. But few know any music at all of the early seventeenth century, and anything that is more generally known seems to be the revolutionary—the monody and early opera, the *concertato* motet of Viadana and so on. Against this sketchy background, it is not surprising that Monteverdi stands out as one of the extremists. Indeed, his contemporary Artusi accused him of being one as early as 1600, so that more recent scholarship has tended to follow this trail. That Monteverdi defended himself by claiming to descend from a strong tradition has been largely ignored as the conventional defence of any modernist.

Yet if we are to understand the Artusi-Monteverdi polemic we must try to have a picture of the situation as it appeared to the participants and know something, perhaps, of the participants themselves. We have found out little enough about Artusi, and that little must be gained from between the lines of his books. At the time of the quarrel he was probably approaching middle age and was living at Bologna. This city, lacking any of the brilliance of a court, can have had little importance for musicians in 1600. Its principal musicians were probably employed by its largest church, San Petronio, and although they were aware of recent developments in church music, they had little interest in the madrigal. Its conservative atmosphere is well reflected in Artusi's early theoretical writings. His first was an elementary textbook, 'L'arte del contraponto', published in 1585. In it he professes no originality. "I have

<sup>1</sup> A. A. Abert, 'Claudio Monteverdi und das musikalische Drama' (Lippstadt, 1954).



judged it well to follow the usages of the moderns, and in particular that of the Very Reverend Gioseffo Zarlino", he declares in a note to the reader. We may well raise our eyebrows at the thought of Zarlino as a modern, even in 1585; but the term is, of course, to be contrasted with the "ancients", or Greeks. It is Zarlino's support of counterpoint and refusal to have anything to do with speculations of how Greek music sounded which makes him a "modern". In fact, Artusi's book teaches counterpoint in the manner of the church musician of some twenty years earlier. The innovations of the madrigal composers are completely ignored.

By 1589 Artusi was ready with a second part to his textbook. In this he has obviously lost some interest in teaching beginners and starts off with an explanation of the nature of dissonance. Again, there is nothing new in his approach, which can be found in the works of several other theorists of the century, and more especially Zarlino. But here Artusi begins to be on the attack. It is some composers which he describes as *moderni speculativi* that are causing the trouble, and one or two dissonant progressions by these come in for severe treatment. "Modernism" has come to take on its usual abusive significance. Artusi, as is usual in these circumstances, takes his stand on the firm statement that "the senses and the reason together must be the arbiters" (of taste).

All the same, we are hardly prepared by this for the massive and extensive attack which Artusi made on some madrigals of Monteverdi eleven years<sup>2</sup> later. Perhaps the setting he gives to this later book is not without significance. Artusi (or so he says) had been over to Ferrara for a wedding, and while he was staying there he was invited to an informal concert in a nobleman's house. At the concert, which Luzzasco Luzzaschi attended, some unpublished madrigals were performed, madrigals which by their very sound must have convinced Artusi that here was one of the worst of his *moderni speculativi*. It required no more than the trouble to obtain copies of these puzzling works to give Artusi strong grounds and incentives for his attack. Now Ferrara, although only a few miles from Bologna, was so different from Artusi's home town that it is hardly surprising that so conventional a musician should have found something there at which to be shocked. For many years the court of the d'Este family had been one of the centres for advanced composers. In fact, ever since Vicentino had built his chromatic *archicembalo*, Ferrara had been the home of experiment and innovation. Rore and Luzzaschi had worked there as court composers;

<sup>2</sup> Extracts given in Strunk, 'Source Readings in Music History', pp. 393ff.

Lassus and Marenzio undoubtedly became more interested in chromaticism after their visits; Gesualdo's extreme manner dates not from his violent homicide but from his connection with Ferrara through his second wife, a member of the d'Este family. Only Mantua, a rival court indeed, could keep up with this reputation, and there were found a similar group of composers—Monteverdi, Wert and Benedetto Pallavicino being the most important. And of these Mantuan composers at least the first two had links with Ferrara. Monteverdi dedicated his fourth book of madrigals to the Accademia degli Elevati, and would have done so to Duke Alfonso d'Este if this nobleman had not died; Wert not only dedicated a madrigal book but had actually spent some time in Ferrara and had unsuccessfully tried to marry one of its most famous musicians, Tarquinia Molza. In fact, Artusi's visit may be compared with a first visit to Paris of a provincial organist who happened to go to the first performance of 'Le Sacre du Printemps'. He was amazed, horrified and angry. No wonder his book shows signs of heat.

To follow Artusi's attack point by point would be as tedious as it would be useless. Wrapping up his argument in the usual appeals to classical authorities, he finds Monteverdi guilty of almost every crime. But his main assault is undoubtedly on Monteverdi's free use of dissonance. He understands how these new combinations have come about—his exposition of the various short cuts which Monteverdi has taken from ordinary suspensions to unprepared dissonance is almost as good an analysis as can be found—but he cannot condone them. The omission of passing-notes and the additions of ornaments are, to him, no excuse. These chords "cannot be made into sweet and new harmonies because they have not by nature their smoothness and sweetness", he proclaims. There is no relativity of consonance and dissonance. There is one absolute, arithmetical standard, and Monteverdi has not recognized it.

Monteverdi's reply is much more interesting. We possess it only in outline, printed first as a foreword to his fifth book of madrigals and later amplified by his brother in the 'Scherzi musicali' (1607); but the very brevity of its form gives it a force which would have been lost if covered with the usual quotations from classical philosophers and theorists. It goes at once to the heart of the matter. There are two manners of composition, he claims, one laid down by Zarlino and supported by Artusi; and a new "second practice".

By Second Practice, which was first renewed in our notation by Cipriano de Rore . . . was followed and amplified, not only by the gentlemen already mentioned [Rore, Cavalieri, Fontanelli, Bardi,

Turchi, Pecci] but by Ingegneri, Marenzio, Giaches de Wert, Luzzaschi, likewise by Jacopo Peri, Giulio Caccini and finally by loftier spirits with a better understanding of true art, he understands the one that turns on the perfection of the melody, that is, the one that considers harmony not commanding, but commanded, and makes the words the mistress of the harmony.<sup>3</sup>

The list of composers is almost as interesting as the basic idea, and the importance of the Ferrara-connected composers comes out at once. Rore, Gesualdo, Marenzio, Wert and Luzzaschi have already been mentioned. To these we may add Count Fontanella, who was *maestro di camera* to Cesare and Alfonso II d'Este.<sup>4</sup> The other composers, it will be noticed, are nearly all Florentines and members of the famed *Camerata* (Pecci, a Siense, may have had connections with this). Ingegneri is, it is true, an isolated figure, put into the list mainly because he was Monteverdi's teacher. We shall also include two composers in this discussion who are not in the list. One is Pallavicino, almost certainly excluded by Monteverdi for personal reasons, although by style an important member of this group, and included among them in a similar list drawn up by Banchieri in 1608.<sup>5</sup> Another is Sigismondo d'India, probably unknown to Monteverdi, but again having close stylistic connections with the group.

Quite apart from links of place and time, these composers have something in common. As far as we can discover, they were all intellectuals, interested in the theories of music current in the learned academies. Some of them, Gesualdo, Bardi and Galilei, were hardly more than amateurs in conventional musical techniques. But certainly all of them would have heard of Monteverdi's basic tenet of faith, for his demand that the words should be "the mistress of the harmony" was no new idea. An echo of Plato, it had been a demand of almost every sixteenth-century theorist. Its interpretation is necessarily complex. At the simplest, there is the demand for the words to be audible. We know the *camerata* theorists were especially interested in this, and Caccini's strictures on the "laceration of the poetry" by imitative counterpoint are well known. Even Zarlino, whose own compositions seem undisturbed by this requirement, agreed that audibility of the text was desirable, and yet impossible: "with a multitude of parts and with so many singers and instrumentalists in the manner which we use at the present

<sup>3</sup> Strunk, *op. cit.*, pp. 408-9. The spelling of the names has been altered according to modern practice.

<sup>4</sup> 'Codicì Estense', I. H. 4.

<sup>5</sup> 'Conclusioni nel suono dell'organo', 58.

time, it is impossible to hear anything but a noise of mixed voices making different sounds. . . ."

The results of these theories in the music of the early monodists are so well known that we need hardly discuss them here. What is not always realized is that these ideas had affected the work of several composers of madrigals two or three decades before 1600. The first sign of this is in the homophonic texture which is constantly used. Already in the 1560s Wert was composing madrigals which avoid contrapuntal devices in order to make the declamation clear.<sup>6</sup> Luzzaschi,<sup>7</sup> Pallavicino and Pecci follow much the same style in several madrigals, while for almost half of Giovanni del Turchi's lament for Jacopo Corsi the same syllable appears at the same time in all the voices. But this by itself would not be more than we could say for much "non-academic" music of the century. The true significance of homophony in these passages lies where we consider their declamation. Audibility depends also on the way in which syllables are given stress and length. This also the theorists, including Zarlino, recognize, and the French musicians especially had explored new metric systems. The Italian composers, though not really interested in *musique mesurée*, had a great interest in making their declamation exact. The term "choral recitative" has been applied to some of Wert's madrigals.<sup>8</sup> It could equally be used to describe passages by most of the composers of the group. In contrast to the methods of the contrapuntal style, the madrigalists tend to repeat notes in the melodic line to accommodate the syllables at something approaching the rhythm and speed of speech. As a rule one syllable is given to a note, the exceptions being occasional melismas used for reasons we shall discuss later and elisions which crowd the syllables into even shorter note-values:

Ex. I WERT: USCIVA HOMAI

Cantus

E sco-ten - do del vel l'hu - mi-do lem - bo

This in turn tends to break up the steady rhythmic beat. In Palestrina's music, the *tactus* is of the utmost importance in the musical structure. It is controlled completely by musical necessities. In some of these madrigals the words control the rhythm to a

<sup>6</sup> See Einstein, 'Italian Madrigal', III, No. 68.

<sup>7</sup> *Op. cit.*, No. 82.

<sup>8</sup> Einstein, *op. cit.*, II, 516ff.

tremendous degree, though it is true that only Monteverdi goes to the length of disrupting the musical rhythms completely, as in 'Sfogava con le stelle', where psalmodic notation appears. Still, the beginning of the following madrigal shows how little contrapuntal rhythms are used:

Ex. II PALLAVICINO: ERA L'ANIMA MIA

C  
A  
T  
S  
B

E - - ra l'a - ni - ma mi - a Già

pres so à l'ul - tim' ho - re

These discontinuous rhythms appear even where homophony has been forgotten. Many motifs to be worked contrapuntally show these repetitions of the notes and the great contrasts of tempo implied:

Ex. III FONTANELLI: MORO E DE LA MIA MORTE

Cantus

Mo - ro e de la mia mor - te

Other composers use dotted rhythms as yet another device to come nearer to speech rhythms and to give variety to the declamation. But whatever the method, it is remarkable how near some of these madrigals come to the rhythms and methods of recitative. A change in notation, and several would appear typical monodies.

This is only one interpretation of Monteverdi's dictum. More important still was the idea that the meaning of the poem must be

given by the music; and here we have a major disagreement. Some composers were quite content to use the poem as a series of images and to "paint" with a naturalistic brush. Wert, for example, wrote a number of delightful country sketches with suggestions of bird songs and all the usual symbolism of "high" and "low". Nor was Monteverdi himself a despiser of such aids, as his delightful madrigal 'Ecco mormorar l'onde' shows.

Nevertheless, the ideas of Galilei prevailed among the academics. Galilei insisted that the concept of "imitation of nature" should mean a "metaphorical" rather than "literal" interpretation of the words. Although no doubt the idea originally was that mime should replace literal musical interpretations in the *Gesamtkunstwerk*, it is clear that both composers and theorists began to see that emotional expressiveness had far-reaching possibilities that "natural" tone-painting lacked. All theorists admitted this to some extent. Zarlino himself suggests the use of the harmonic and rhythmic changes to convey the changing mood of the words, and the more advanced Vicentino agrees with him. But it is precisely at this point that the differences between conservative and *avant-garde* begin to appear. Zarlino declared that although dissonance might be used to express cruelty and other similar emotions, the dissonance itself must never be so harsh as to offend the hearer, nor overstep the rules of contrapuntal suspension and resolution. For the moderns this view defeats its own ends. Harshness is harshness and must be so depicted in music. And this is the start of the arguments between Artusi and Monteverdi.

Unusual harmonies and melodic intervals had been involved at the very beginning of a humanistic music. The early theorists, and especially Vicentino, had conceived the dual purpose of recreating not only the Greek *affetti* but also Greek techniques. Since much of the Greek philosophy of music is taken up with physical explanations, it was natural for the sixteenth-century theorists to explore the old methods of tuning, the chromatic and enharmonic *genera* and the rest; and although these discussions seemed sterile to certain theorists who wisely saw that the problem of modern music had to be solved by modern means, yet studies in the chromatic remained of interest to many composers. In fact, one of the strongest links between the composers mentioned by Monteverdi is that they all use some form of chromaticism. Rore had been one of the first to experiment with it, in a famous setting of a Latin ode. Luzzaschi was using chromatic scales in the 1570s for highly dramatic ends.<sup>9</sup> We have

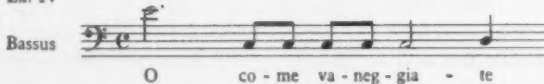
<sup>9</sup> 'Quivi sospiri', reprinted in Einstein's 'Golden Age of the Madrigal'.



already quoted a chromatic motif from a madrigal by Fontanelli, and it is no harder to find examples in the music of Wert or Pecci. Gesualdo's usage is too well known to need discussion here, and Marenzio, although not given to using chromatics very often, based the whole of the opening section of his setting of Petrarch's 'Solo e pensoso' on a *canto fermo* of rising semitones. As for Ingegneri, it is difficult indeed to find any trait which justifies his inclusion in Monteverdi's list. His music is for the most part conservative and based on firmly contrapuntal lines. So it is with relief that the historian finds a chromatic passage in his motet 'Jerusalem surge'<sup>10</sup> to give a link with the more modern composers.

From here it is not far to the use of unusual and difficult melodic intervals for purposes of expression. Pallavicino was especially fond of this. His madrigal 'Lunge da voi' begins with the motif containing an octave leap, a natural expression of the words perhaps, but one which gives an extremely tense flavour to the opening section as all five parts use it. The same composer's 'O come vaneggiate' gives the bass a downward leap of a tenth to add to the recitative-like opening phrase:

Ex. IV



Monteverdi's famous use of the downward sixth leap, which H. F. Redlich finds so emotional<sup>11</sup>, can be found in Pallavicino's 'Era l'anima mia' and 'Lunge da voi', coming at such a pace that singers of the time must have been taken aback:

Ex. V



Another free use of the sixth is to be found at the opening of Rore's 'Crudele acerba inexorabil morte', this time in the most difficult form for a singer, the ascending major sixth. But even when the intervals used are not in any way unusual in themselves, these composers can give force by combining them in an angular way.

<sup>10</sup> Reprinted in J. Wolf, 'Music of Earlier Times', p. 93.

<sup>11</sup> Claudio Monteverdi, 'Life and Works', p. 71.

Wert's setting of 'Solo e pensoso' (the text appears to have been something of a test piece for extremists) has a melodic line which is astonishing both for the performer and the listener, who has its full force thrust upon him by the imitations throughout five voices:

Ex. VI

Bassus

So - lo e pen - so - so i più de - ser - ti cam - pi,  
i più de - ser - ti cam - pi

Zacconi, discussing this madrigal a few years after its publication shows how difficult this music was considered at the time<sup>12</sup>; but he throws in some common sense when he points out that it is possible to find difficulties of this kind even in old-fashioned masters such as Josquin and Obrecht. To us it is clear that the technical details are not particularly novel. The newness lies in the use of such melodic harshness for the purposes of verbal expression. The melody has indeed become a servant of the words.

To reinforce the extreme melodic angularities, it was to be expected that composers should turn to equally stringent harmonies; and perhaps it is not so surprising that Artusi concentrated his attack on Monteverdi's practises, as the other composers of the group are admittedly less severe than he was. Nevertheless, it is clear from their work that they were in advance of their contemporaries. They obey the law of suspension and resolution, but incline to extreme measures within the rules. Rore tends to use the harsher intervals, such as the major seventh, rather often. Pecci goes farther and likes to hold on the note of suspension while its resolution is sounded. At times strange chords will come into existence by means of clusters of passing-notes, and dominant harmonies become particularly strong. Fontanelli produces a last inversion of the dominant-seventh effect which obliterates every convention about the tritone; and Pecci has no fears about similar progressions brought about by passing-notes:

<sup>12</sup> *Prattica di musica*, Part II, Chapter 54.

## Ex. VII

## (a) FONTANELLI: MORO

A

T  
B

Che ron si do - - - glia ghi - me

## (b) PECCI: AMOR IO PARTO

S

A

T  
B

Pallavicino's harmonies are sometimes still more extraordinary. As a rule he relies on extensions of the suspension principle, using unusual intervals to match the strangeness of the words:

## Ex. VIII

## LUNGE DA VOI

C  
5

A

Un la - cri - me - - -

- vol suo - - - no

Occasionally he goes still farther and uses unprepared dissonances of great force. The opening of his setting of 'Cruda Amarilli'<sup>13</sup> is, like Monteverdi's, a landmark in the history of harmony and was closely followed by d'India<sup>14</sup>, who, being a younger man, dares to

<sup>13</sup> Quoted by Einstein, *op. cit.*, II, p. 853.

<sup>14</sup> See 'I Classici Musicali Italiani', Vol. X, No. 4.

give it a chromatic twist. In fact, Pallavicino's setting is for the most part more dissonant than Monteverdi's. The few bars of the latter which aroused the ire of Artusi are easier for the ear to understand than much of Pallavicino's madrigal, Monteverdi's strangeness coming mainly from a written-out ornament, a slide or *portamento* which makes its clashes with the other parts more casual and less sustained than in the older man's work.

We need not pursue other matters in detail. The use of false relations, pedal effects and so on were all grist to Artusi's mill, but enough has been said to show the essential relationship of Monteverdi to the other *seconda pratica* composers. Like them all, he was a true "academic", taken up with classical ideas and willing to defend his principles by references to Platonic theory. How deeply these affected him can be seen from the very length of his interest in them. In the second decade of the seventeenth century, when the monodic battle was won and the "new music" was firmly launched on new paths almost completely independent of the theorists, Monteverdi was exploring classical rhythms and composed a major work, 'Il combattimento di Tancredi e Clorinda' to illustrate his intellectual conception. Twenty years later, when he was over sixty, and everyone else was interested in writing songs and motets which had a completely non-academic basis, Monteverdi was still thinking of writing his book on the *seconda pratica*, a book which would then have hardly been practical, however well it would have sold some twenty-five years earlier.

So his style is based in these humanistic principles. He was interested in exact declamation, and many of his madrigals from Book III onwards use the "choral recitative", culminating, as we have mentioned, in 'Sfogava con le stelle' in Book IV. He uses unusual intervals in the melody, very much in the ways of Wert and Pallavicino, following large leaps by yet further movement in the same direction, or leaping sixths and sevenths without giving the singer any time to prepare for the shock. Chromaticism is not one of Monteverdi's main interests, but it would have been difficult for him to achieve such a freedom of modulation without a knowledge of the work of Rore and the rest. His dissonance treatment is also based on the conventions developed by the advanced composers; and he goes beyond them by cutting out the stage of "preparation" to which they, for the most part, adhere.

Monteverdi was right, then. He belonged to a tradition which was firmly established by 1600, a tradition founded by some of the most respected composers of the sixteenth century. But we are still

left with our questions. Why did he seem so original to Artusi? And why does he appear to the modern listener to have a style so completely sure and coherent when so many of his contemporaries are only experimenters? One thing we must take account of is his lack of interest in the esoteric for its own sake. He never writes with the pen of a Gesualdo, for whom chromaticism seems like a child's new toy. Instead, Monteverdi conceives of chromatic harmony as an extension of the diatonic style, to give new modulations rather than destroy tonality. Yet at the same time his sparing use of the new resources is a consistent one, each new trait occurring often enough to make it feel natural to the composer. The large melodic intervals as used by Pallavicino always remain something of a freak, somehow too daring to be true. Monteverdi's leaps of a sixth, on the other hand, become almost a cliché. We can feel a definite style in his work; and if the individual traits are never his own invention, their synthesis is. Monteverdi was an "academic", but never a dry-as-dust, and his musical instinct rarely played him false. Perhaps Artusi, in his heart knew this. If he had attacked Wert or Pallavicino, should we ever have heard of him?

## BEETHOVEN AND THE BACH FAMILY

BY DONALD W. MACARDLE

### I

He plays the clavier very skilfully and with power, and (to put it in a nutshell) he plays chiefly the 'Well-Tempered Clavier' of Sebastian Bach, which Herr Neefe put into his hands. Whoever knows this collection of preludes and fugues in all the keys, which might almost be called the *ne plus ultra* of our art, will know what this means.

IN this oft-quoted passage from Neefe's news-letter of March 1783 regarding music and musicians at Bonn (TD I 150; TK I 69<sup>1</sup>), Beethoven's first important teacher indicated his own admiration for Bach (SJB 82f, 91, 96f, 184f) at a time when this great composer was almost forgotten. However, whether it was Neefe who introduced Beethoven to the works of Bach is not certain: in a letter of 23 March 1828 to Gottfried Weber (SamIMG X [1909] 494) Nicolaus Simrock stated that in Beethoven's ninth year (thus well before Neefe's appointment as court organist on 15 February 1781 [TK I 67]), he had given his younger friend "the preludes and fugues".

The obscurity in which J. S. Bach remained until the renaissance of his music under the influence of Mendelssohn is indicated by a study by Schneider (BachJb III [1906] 84) of the dates of publication of his works. As late as 1792 the only works by Bach that had been printed were the four parts of the 'Clavierübung', the 'Kunst der Fuge', the 'Musikalisches Opfer', various chorale preludes for organ, possibly some of the 2- and 3-part Inventions and a few minor works. The two parts of the WTC, some of the organ music, four clavier concertos, approximately parts of the 'Christmas Oratorio', 25-30 cantatas and a few miscellaneous compositions were available in manuscript copies from commercial sources. Even by the year of Beethoven's death this list had not been much increased except by the 'Chromatic Fantasy and Fugue', the sonatas for violin and clavier, the 'Magnificat', the D major Suite for orchestra, and commercial manuscript copies of the sonatas and partitas for solo violin and the suites for solo cello. Thus Beethoven's familiarity with

<sup>1</sup> A list of the abbreviations used in references is given at the end of this article.



Bach's works (*e.g.* the B minor Mass, as quoted in his letter of 15 October 1810 to B&H [Kal 226]) must have come largely from privately circulated manuscript copies.

In the face of this general unavailability of printed music, Schmid (NBJ 5 [1933] 64) contends that in Vienna at the time of Haydn, Mozart and Beethoven an intensive knowledge of Bach's works was sought. Baron van Swieten, whom Beethoven came to know early in his Vienna days (TK I 171), had returned to Vienna in 1777 as Director of the Imperial Library after years in North Germany, and had brought with him much music by Bach as well as by other composers. He owned the six English and the six French Suites, and probably the 'Italian Concerto' and the A minor violin Sonata, all of which Beethoven presumably came to know. Kal 772 indicates that in 1819 Beethoven had access to works by Bach in the library of the Archduke Rudolph.

In January 1801 Beethoven wrote to Franz Anton Hoffmeister (Kal 40): "That you plan to publish the works of Sebastian Bach rejoices my heart, which beats in unison with the high artistry of this forefather of harmony"; his letter of 22 April 1801 to Hoffmeister (Kal 42) says: "Put me down as a subscriber to Johann Sebastian Bach's works." The scope of Hoffmeister's proposed edition is indicated in TK I 303 and set forth in detail in BachJb III (1906) 96. Beethoven's letter of 8 April 1803 to B&H (Kal 70) thanks the publisher for "the beautiful things of Sebastian Bach. I will keep and study them". Schmid states that these were undoubtedly two volumes of motets which B&H had just issued.

Kal 196 of 26 July 1809 to B&H asks for every score by Bach that the publisher has, and the next year (Kal 226) Beethoven said: "Then I should like to have . . . also a Mass by J. Sebastian Bach in which there is the following 'Crucifixus' with a *basso ostinato* that goes like this: [quotation in musical notation]. Then you must have the best copy of Bach's tempered Clavier, and this I also beg you to send me." The Mass was apparently not sent (Schneider states that not even manuscript copies were available commercially during Beethoven's lifetime), for on 9 September 1824 (Kal 1025) Beethoven asked the Swiss publisher Nägeli to send him the "5-part Mass of Sebastian Bach".

All that is known as to what works by Bach Beethoven had owned is based on the inventory of Beethoven's *Nachlass*. The list is incredibly short: an engraved copy and a manuscript copy of the 'Kunst der Fuge' and a manuscript volume of 'Inventions and Preludes' (BStud II 183ff); the "Fuge by Bach, arranged by

Beethoven" which appears as Item 114 was, according to Schmid, an arrangement of the first 19 bars of the Fugue in B minor, No. 24, from the WTC. Schmid says that Schindler's *Nachlass* included the first part of the WTC, the 2- and 3-part Inventions, the D minor Toccata, and Partitas Nos. 2, 4 and 5, all with many annotations in Beethoven's hand.

While with not more than two known exceptions (the performance of a Mozart piano concerto [presumably K.466] at a benefit concert for Mozart's widow on 31 March 1795 [TK I 185] and the possible repetition of this on 8 January 1796 [NB II 72; KHV p. 504]) Beethoven limited his public performances to his own compositions, there can be no doubt that for his friends he often played from the WTC and perhaps from other works by Bach. The invitation from Baron van Swieten that Beethoven should come to visit him with his nightcap in his pocket (TK I 175) was very likely for an evening of Bach, van Swieten's passionate interest. Czerny said that "Beethoven's playing of . . . the fugues of Sebastian Bach was unique" (TK II 91). If Czerny's edition of the WTC indicates Beethoven's tempi and method of performance, which may well be the case, Beethoven's traditions remain active in our own day, for the edition by Czerny is (in the United States, at least) still perhaps the most generally used by teachers and students. In a letter of 29 July 1819 to the Archduke Rudolph (Kal 772) Beethoven said: "Only the Germans Handel and Bach possessed genius", and Karl Gottfried Freudenberg quoted Beethoven's statement of 1825: "His name should be not Brook (*Bach*) but Ocean, because of the infinite and inexhaustible wealth of his tone combinations and harmonies" (TK III 203).

About 1801 Beethoven made an arrangement for string quintet of the Fugue in B $\flat$  minor from the WTC (SchwMz XCIII [1953] 401); Nottebohm mentions copied excerpts from the 'Chromatic Fantasy and Fugue' in a sketchbook of 1810 (NB II 286), and from the B $\flat$  minor Fugue (WTC) and from the 'Kunst der Fuge' in a sketchbook dating from 1817 (NB II 350). Sketches made in 1809 (NB II 268) indicate that Beethoven contemplated a quintet in contrapuntal style as a tribute to Bach. During the last four years of his life the thought of an overture on the notes B-A-C-H recurred frequently in the sketchbooks (NB II 12, 577-79); the canon 'Kühl, nicht lau', WoO 191, thrown off during the elation of a jolly party on 2 September 1825 (see Kal 1109), was based on the four notes B-A-C-H. Passages in Beethoven's compositions which seem to indicate his familiarity with various works by Bach are discussed in BHdb I 12.

## II

Carl Philipp Emanuel Bach, born in 1714 as the fifth child of J. S. Bach, was from 1740 to 1767 cembalist to Frederick the Great at Potsdam and thereafter lived at Hamburg until his death in 1788. "As a composer Emanuel stands out prominently in the transition generation that separates Johann Sebastian from the full maturity of Haydn's genius. . . . Extraordinarily prolific in every form of musical expression, he excelled upon the clavier, for which he wrote the best music of his generation" (Grove V, Vol. I, p. 325).

Neefe "owed more to his persevering study of the theoretical works of Marpurg and C. P. E. Bach than to any regular instructor" (TK I 35). In his great admiration for the latter he was not alone: Nohl I 368 attributes to Haydn the statement, "For what I know I have Carl Philipp Emanuel Bach to thank", and to Mozart, "He is the father; we are the children". In 1773 Neefe dedicated a collection of twelve piano sonatas to C. P. E. Bach. Neefe made great use of his 'Versuch über die wahre Art das Clavier zu spielen' (1762) in his teaching (see SJB 90); the principles of technique therein set forth were probably the most important in Beethoven's instruction, and according to Czerny, Beethoven's playing in his maturity conformed to the dictates of Bach. Beethoven used Bach's 'Klavierschule' in his instruction of Czerny about 1800 (BStud II 208ff).

The influence of C. P. E. Bach on Beethoven's style of piano writing is considered by some scholars to be very pronounced (BHdb I 14; Prod 110-18, 126; SJB 184, 203). His influence on the youthful Beethoven may have come through other channels than Neefe: in Beethoven's *Nachlass* there was a score of "Philipp Emanuel Bachs 'Morgengesang'" copied in the hand of Beethoven's father (Bs Unterr 13N; see also S&K 91). The test on thorough-bass which Beethoven prepared for the instruction of the Archduke Rudolph was based in part on Bach's 'Versuch' (NB I 162ff); the first two examples in Sec. III, Chap. I of Seyfried's 'Beethoven's Studien' (G minor, E $\flat$  minor) are by C. P. E. Bach (NB I 183). During his work on the 'Missa solemnis' Beethoven noted down certain passages from the 'Versuch' in connection with the figuring of bass for the organ part (NB II 473).

C. P. E. Bach's name appears in a number of Beethoven's letters to B&H. In Kal 196 (26 July 1809) he says: "Of Emanuel Bach's pianoforte works I have only a few things, yet a few by that true artist serve not only for high enjoyment but also for study"; Kal 226 (15 October 1810): "I should like to have all the works of Carl Philipp Emanuel Bach, all that you actually publish"; Kal 269

(28 January 1812): "The C. P. E. Bach things you could really make me a present of. They are getting mouldy at your place."

### III

In May 1800 (AmZ II: 'Intelligenzblatt' No. 13) Friedrich Rochlitz, editor of the AmZ, made an eloquent plea for aid to Regine Susanna, the youngest and last surviving child of Johann Sebastian Bach (b. 1742), who was in dire financial need (see also 'Der Bär' [B&H] 1929/30, p. 167).

In Kal 43 of 22 April 1801 Beethoven expresses surprise at the small amount that had been received as a result of this appeal and suggests that he should publish something by subscription for Susanna's benefit "before this daughter of Bach dies, before this brook dries up and we can no longer supply it with water". On 21 May 1801 B&H wrote to Beethoven (Unger, DM XII,[1912]161):

We note that you propose to publish a composition for the benefit of Mlle Bach, the last descendant of this already almost extinct family of artists. The repute of your talents is already securely founded; this immortal memorial will also make secure for all time the repute of your charitable spirit. We gladly offer to publish it, and will try to arrange matters so that the impoverished Bach may receive as much as possible from it.

AmZ 'Intelligenzblatt' No. 9 of June 1801 made public announcement of Beethoven's offer, and further announced that in response to the plea of the year before the sum of 307 florins had been received from various donors and forwarded to Susanna.

Beethoven's reply to the B&H letter of 21 May 1801 has been lost, and no record of further discussion of the matter is found for more than two years. On 30 June 1803 B&H wrote in part:

Some time ago you expressed the charitable and commendable intention of publishing a sonata for the benefit of the last remaining daughter of Seb. Bach, now living here in poverty. We hope you can carry out this great-hearted enterprise soon: if help to the poor given promptly is of double value, this is especially true in the present instance, since Mlle Bach is already advanced in years, and therefore your magnanimous gift, if delayed, might come too late (DM, *loc. cit.*).

In September 1803 (Kal 75), presumably in response to the request of 30 June, Beethoven wrote: "I will see about Bach's daughter at the beginning of the winter, since at this time there are no persons of importance here, and without them nothing worth while can be done." As Unger pointed out (DM, *loc. cit.*), there is no way of telling whether Beethoven had in mind the publication

of a new work by subscription for Susanna's benefit or the giving of a benefit concert. In Kal 98 of 18 April 1805 Beethoven suggested a benefit concert for Susanna at which 'Christus' and the 'Eroica' Symphony would be played: "It is then my intention and my desire that the receipts should be given to Madame Bach, for whom long ago I intended something." And with these good intentions, as far as we know, the matter was allowed to rest for the remaining four years of Susanna's life.

## ABBREVIATIONS

AmZ	'Allgemeine musikalische Zeitung'.
BachJb	'Bach-Jahrbuch'.
B&H	Breitkopf & Härtel.
BHdb	Frimmel, 'Beethoven-Handbuch', B&H, Leipzig, 1926.
BStud	Frimmel, 'Beethoven-Studien', Georg Müller, Munich and Leipzig, 1906.
Bs Unterr	Nottebohm, 'Beethoven's Unterricht bei J. Haydn, Albrechtsberger und Salieri', Rieter-Biedermann, Leipzig und Winterthur, 1873.
DM	'Die Musik'.
Kal	Kalischer, 'Beethovens sämtliche Briefe' (5 vols.), Schuster & Loeffler, Berlin and Leipzig, 1907-8. (Note that the numbering of letters in this edition is followed in the translation of this work by Shedlock, 2 vols., J. M. Dent & Co., London, 1909).
KHV	Kinsky, 'Thematisch-Bibliographisches Verzeichnis aller vollendeten Werke Ludwig van Beethovens (herausgegeben von Hans Halm)', G. Henle Verlag, Munich-Duisburg, 1955.
NB I, II	Nottebohm, 'Beethoveniana', Rieter-Biedermann, Leipzig und Winterthur, 1872; 'Zweite Beethoveniana', C. F. Peters, Leipzig, 1887.
NBJ	'Neues Beethoven-Jahrbuch'.
Nohl	Ludwig Nohl, 'Beethoven's Leben', Günther, Leipzig, 1867-77.
Prod	Prod'homme, 'La Jeunesse de Beethoven', Librairie Delagrave, Paris, 1927.
SamIMG	'Internationale Musik-Gesellschaft: Sammelbände'.
SchwMz	'Schweizerische Musikzeitung und Sängerblatt'.
SJB	Schiedermair, 'Der junge Beethoven', Dümmler, Bonn, 1951.
S&K	Schmidt und Knickenberg, 'Das Beethoven-Haus in Bonn und seine Sammlungen', Verlag des Beethoven-Hauses, Bonn, 1927.
TD	Thayer, 'Ludwig van Beethoven's Leben, nach dem Original-Manuskript deutsch bearbeitet von Hermann Deiters (neu bearbeitet und ergänzt von Hugo Riemann) (5 vols.), B&H, Leipzig, 1907-17.
TK	Thayer, 'The Life of Ludwig van Beethoven', edited, revised and amended by Henry Edward Krehbiel (3 vols.), Beethoven Association, New York [1921].
WTC	J. S. Bach, 'Das wohltemperierte Klavier'.

## NEW, OLD AND REDISCOVERED SCHUBERT MANUSCRIPTS

BY MAURICE J. E. BROWN

THE case of Schubert, among the great composers, is in one respect unique, for almost every year further examples of his musical autographs come to light. Deutsch's 'Thematic Catalogue' of Schubert's works provided even more strikingly than the forty or so volumes of the *Gesamtausgabe* evidence of the composer's enormous output: the number of entries was but two short of a thousand. When we take into account the fact that many of the single entries comprise several items, e.g. D.795, 'Die schöne Müllerin', which consists of twenty songs, the quantity of music is staggering. In view of this prodigious output it is perhaps not surprising that, although the bulk of it went after Schubert's death into the keeping of his older brother Ferdinand, there was also a substantial fraction scattered among his friends all over Austria; nor is it a matter for surprise that from them during the nineteenth century the various autographs travelled far and wide over Europe, some forgotten, some lost sight of for a time, some lost irretrievably and some, of course, whose existence was never even suspected.

Many of these manuscripts are designated by Deutsch, in the Catalogue, as "lost". As time passes more and more of the lost autographs are found, but at the same time new, unknown manuscripts also see the light. Quite often the new and the recovered manuscripts compel revision of what were considered established facts: a possibility which dissuades the Schubert scholar from being dogmatic about any debatable chronological or biographical issue.

One reason for the existence of unknown Schubert manuscripts is that Ferdinand, understandably enough, shelved the task of carefully cataloguing the vast pile of his brother's works. He never bothered with duplicates, for example (except to sell them to collectors of autographs); copies of songs and sonatas from Schubert's pen he ignored, particularly when the original had been published. It is clear also that he did not trouble to examine the "duplicates" at all closely, or he might have discovered that they were not mere copies, but in a few cases were early drafts of published compositions, differing quite considerably from the final version.

This is the case with a manuscript of the song 'Greisengesang',



one of the five Rückert settings, whose date of composition is not exactly known, but which Schubert published as part of his Op. 60 in June 1826. The fair copy of the song, the source of the first edition, is in the Vienna City Library, but another, earlier manuscript exists.<sup>1</sup> This was sold by Ferdinand during August 1847 to the music publisher Heckel, of Mannheim, whose descendants still own the copy. It is fairly clear that Ferdinand looked upon the work as already published and that he sold the autograph under the impression that it was useless as a commercial proposition. But although substantially the music is the same as that of the published song the differences are significant. The chief beauty of the version of 'Greisengesang' which we all know is the decorated cadence of the melody—"the tender and lingering melismata at the end of each stanza, principally on the word 'desires' in the first, and 'dreams' in the second" as Capell says. These are shown by the early unknown version to be afterthoughts: Schubert's first sketch has simply long-held semibreves where now these shapely phrases extend the cadence over an octave and more.

A number of manuscripts hitherto considered lost have recently been acquired by Otto Taussig of Malmö, who, by reason of his important and extensive collection of Schubert manuscripts bids fair to occupy a position in the twentieth century comparable to that of Nicolaus Dumba, the great Schubert collector, a hundred years ago. The autograph of the Salis song 'Das Grab', a copy of which by Josef Witteczek was used for the *Gesamtausgabe* in 1895, confirms the ascribed date (28 December 1815). It is on the back of this original manuscript, not on Witteczek's copy, that Schubert's cancelled sketch of an unaccompanied male-voice quartet to the same words is to be found (the *incipit* is quoted by Deutsch in the Catalogue, No. 330). Schubert has here transcribed the first line of the poem, "Das Grab ist tief und stille", as "Das Grab *ich* tief und stille"—which may provide material for those people who consider the composer as death-obsessed from boyhood onwards!

Another new manuscript is a carefully written copy of the fifth number from the operetta 'Der vierjährige Posten', on a text by Theodor Körner. This is Kätschen's aria "Gott! höre meine Stimme". The music for the operetta was composed during May 1815, but Otto Taussig has ventured the opinion that the music paper and the calligraphy of the aria suggest an earlier date. If this be so there is always the possibility that the work was sketched before the accepted

<sup>1</sup> The existence of this was discovered by Frank Walker, who kindly drew my attention to it.

date, or that Schubert wrote the fifth number on an earlier occasion and then incorporated it into the music for a complete setting of the text. The date on the single item—13 May 1815—was written by Ferdinand Schubert, not by the composer himself.

There are also in the Taussig collection six new manuscripts of Schubert's church music, four of them settings of the 'Tantum ergo'. Schubert set the words of the 'Tantum ergo' repeatedly to music, as he did, in similar fashion, those of the hymn to the Virgin, 'Salve Regina'. These multiple settings, more particularly of the 'Tantum ergo', suggest a popularity of the two hymns among the Catholic population of Austria rather than any great love for them on Schubert's part, for none of the 'Tantum ergo' music is at all characteristic. But from a bibliographical point of view the Taussig manuscripts provide one or two small but useful corrections. To begin with, his manuscript of the 'Tantum ergo' in C major for chorus, orchestra and organ, published in September 1825 as Op. 45, is dated "1814". Its attributed date is "1822", presumably given to it by Nottebohm for the first time in his famous Thematic Catalogue of 1874, for I can find for the work no reference earlier than Nottebohm's. It appears accordingly in Deutsch's Catalogue under 1822 and is given the high number 739. Lacking other evidence we might regard "1814" on the Taussig score as a mistaken date written by another hand, but as a matter of fact this 'Tantum ergo' is given that same date by Anton Schindler in the catalogue of Schubert's works which he published in 1857. Schindler is no reliable guide in biographical matters, but his 1857 list of Schubert's works has proved in many respects to be a trustworthy catalogue. The signature and date on the score may be taken as deriving from the composer himself, and this 'Tantum ergo' is therefore his first setting of the text. The work was published at the same time as the Mass in C major, Op. 46, and may have been intended for use as an introit for the Mass.

Strangely enough, Schubert composed two other settings of the 'Tantum ergo', both again in C major, and of one of these also a tradition says that it was intended as an introduction for the C major Mass. Unknown manuscripts of these two settings are now part of Taussig's collection. The two offertories were composed in the same month, August 1816; they appear in the Deutsch Catalogue as 460 and 461, and apart from a very brief passage for solo quartet in D.461, the score—chorus, orchestra and organ—is identical in each. D.460 (*Andante con moto*) was not unknown in the nineteenth century, being recorded by Nottebohm; it was published in the

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*Gesamtausgabe* (1888) from a manuscript formerly in the possession of the Wittgenstein family, but now in the Library of Congress, Washington. But D.461 (*Adagio*) remained quite unknown until it was published in Berlin (corrupt) in 1924, and finally, in its original form, by Karl Geiringer in Vienna, December 1935. Geiringer used a manuscript in the possession of President Wilhelm Kux. As has been said, the Taussig manuscripts are new: the scores are inscribed by the composer "Franz Schubert im August 1816" and enclosed in one folder on which he has written "No. 1 und 2/ Zwey/ 'Tantum ergo' in C/ für/ 4 Singstimmen, 2 Violinen, 2 Oboi/ 2 Clarinos & Tympani, Violoncello & Organo/ componiert/ von/ Franz Schubert". His No. 1, presumably the earlier to be written, is D.461; No. 2 is D.460. The suggestion that No. 1 was written as an alternative to No. 2, when an introit for the Mass in C major was required, must therefore be disregarded. The score and all the parts of No. 1 are complete, but only the score and the vocal parts of No. 2 are preserved.

The fourth 'Tantum ergo' in the Taussig collection (D.750), actually the fifth setting which Schubert wrote, consists of the composer's copy of the voice parts only; they are dated simply "1822". The score of the work, dated "20 March 1822", is in the Paris Conservatoire Library. The manuscripts of the three 'Tantum ergos', two of 1816 and one of 1822, all bear the stamp "J D". These are the initials of Josef Doppler, an early friend of the composer who, although not in touch with Schubert at the time of his death, still possessed several manuscripts of the church music. Among them were the score and parts of the offertory 'Totus in corde', which was published in September 1825 as Schubert's Op. 46. This somewhat extended work for soprano or tenor solo is also in C major, and judging by the key and date of publication it seems probable that it, too, was to be used in association with the Mass in C major, although the scoring of the accompaniment is slightly different. The date of its composition is not given by Schubert. Doppler's score went eventually to the Paris Conservatoire, but his autograph copies of the parts were lost. Three of them, soprano, violin I and cello, have been recovered and belong to Otto Taussig. Both the Paris manuscript and the newly found parts carry the odd title 'Aria' (cancelled by Schubert on the parts), which was dropped on publication; so also was the composer's inscription on the score to "Herr Doppler", for Op. 46 was, in fact, dedicated to the singer Ludwig Titze.

The sixth new autograph is a set of parts for the 'Duetto', a setting

of "Auguste jam coelestium", composed in October 1816. The score of this duet, the source of the *Gesamtausgabe* edition of 1888, is now in Washington and has always been available; Schindler records it in his 1857 Catalogue. The whereabouts of the parts, however, has until now been unknown.

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A recent examination of various well-known and documented Schubert manuscripts, called "old" in the title of this article for convenience, has revealed one or two new facts. The first concerns the song 'Abendröte' (D.690), a setting of the poem by Friedrich von Schlegel. This song has been ascribed to March 1820 ever since Schubert's death, and this is due to a misinterpretation of the composer's handwriting. Just as it is difficult sometimes to distinguish between Schubert's "März" and his "May", it is often difficult to distinguish his "3" from his "o". 'Abendröte' was composed in March 1823, three years after its supposed date of composition. The final figure in the year as written on the manuscript, now in the possession of Rudolf Nydahl, Stockholm, is unquestionably a "3". This raises the possibility that the other Schlegel songs ascribed to March 1820 may also, in fact, belong to 1823. The texts of all four songs, 'Abendröte', 'Die Vögel', 'Der Knabe' and 'Der Fluss', are selected from a cycle of poems by Schlegel and it seems possible that Schubert set them all at the same time. The question is unlikely to be settled: of the two manuscripts available, 'Die Vögel' and 'Der Fluss', both now in the Vienna City Library, the first carries the date "March 1820" in a stranger's hand and the second is a fragment from which the beginning is missing.

Another song manuscript, 'Die Erwartung' (D.159), to words by Schiller, is in the famous Martin Bodmer collection at Zürich. It is dated May 1816 and this, in my opinion, is the actual date of composition of the song; the earlier date, 27 February 1815, is almost certainly a mistake of Kreissle's, taken over by all subsequent authorities. The source of the *Gesamtausgabe* edition of 'Die Erwartung' was not the Bodmer autograph, but the first edition, published in April 1829 by Leidesdorf of Vienna as Schubert's Op. 116, and the manuscript used for this 1829 publication was not a fair copy of the Bodmer manuscript, as even a cursory examination will show. The Bodmer song-manuscript is Schubert's actual first draft and contains so many variants from Op. 116 that it could well be published as an earlier version such as we find frequently done in the *Gesamtausgabe* volumes for other songs. Schubert has extended various episodes



from the draft of May 1816, even changing the key of a whole episode, for the song, which begins in B $\flat$  major, originally ended in G major. His fair copy, used in 1829 for Op. 116, has been lost, and it seems that the section labelled "MS" in Deutsch's entry for 'Die Erwartung', p. 79 of the Catalogue, should read:

Rough draft, dated May 1816—Martin Bodmer, Zürich;  
fair copy—lost.

The short instrumental nonet in E $\flat$  minor, called 'Eine kleine Trauermusik', for clarinets, bassoons, horns and trombones, which Schubert composed on 19 September 1813, bears on the manuscript the title "Franz Schuberts Begräbnis-Feier". It was at one time considered to be a memorial composition for the composer's mother, but as she had died some eighteen months before its composition the idea was gradually abandoned. Moreover, the inscription was said to be in another's hand, not in Schubert's own, and the mystery was left unexplained. For one might ask: if the work were in memory of Schubert's mother, or of Theodor Körner, or of any such recently dead notable, why was it inscribed "*Franz Schubert's* Funeral Rites"? During the course of a survey of the Schubert manuscripts in the Vienna City Library, Dr. Fritz Racek, Director of the Music Department, examined the manuscript of 'Eine kleine Trauermusik'; he realized that the words are actually in Schubert's own hand.<sup>2</sup> The conclusions which he has drawn from his examination are convincing, by reason of a certain boldness in their conception. Racek suggests that the date, 19 September 1813, coincides with that of Schubert's leaving the City Seminary, that the funeral nonet is nothing more nor less than a joke and that the boy is referring in a musical *Scherz* to his "burial" as an ex-choirboy of the Court Chapel! The idea gains support from the fact that the title was originally "Franz Schubert's Death": the word "Death" was scratched out by Schubert and "Funeral Rites" substituted. The music itself has elements of parody, and evidence is not lacking for Schubert's dry, schoolboyish humour in those days.

There is another early manuscript of Schubert's in the Vienna City Library, on which another hand is supposed to have inscribed words. This is the so-called 'Sonatine' for pianoforte duet (D.968), consisting of an *Allegro moderato* in C and an *Andante* in A minor. I recently examined this manuscript with interest, since the attribution of the music of these two pieces to Schubert has always seemed

<sup>2</sup> 'Festschrift zum hundertjährigen Bestehen der Wiener Stadtbibliothek', Vienna, 1956: pp. 114-15.

to me questionable. They are vapid, devoid of any Schubertian virtue; they are not even dull in a Schubertian manner. The words of the "Credo" are written beneath the music of the *Allegro*, those of the "Incarnatus est" beneath the music of the *Andante*. But the words are in Schubert's hand and the fingering also is his. Moreover, on the manuscript's blank staves there are pencilled notes suggesting sketches made from a choral setting of the text. The paper and writing are from Schubert's earlier years and there is no date, nor heading of any kind. It seems possible to me that we have in these two pieces Schubert's duet arrangement of two short motets by another composer, as yet unidentified.

Sketches for all four movements of the Sonata in B major, Op. 147, of 1817 are preserved in the library of the Vienna Gesellschaft der Musikfreunde. They belonged formerly to Brahms, whose signature appears at the foot of the first page. Each of the four sketches agrees fairly closely with its final version in the published edition of the Sonata, but every one is composed only up to the start of the recapitulation. It is unusual to find that in both the first movement and the *Andante* Schubert has cut down his original material for the finished form of each one. The most significant alteration occurs in the few bars which start the recapitulation of the first movement. This movement of the B major Sonata provides an example of a favourite practice in his early years: that of starting the recapitulation in the subdominant key, in this case E major. The second "subject" would then automatically recur in the orthodox tonic key, B major. The sketch of the sonata movement shows, however, that Schubert originally began the reprise in B major. His intention was to proceed via C# minor, and after two bars the opening figure is announced in that key. But on second thoughts he evidently decided that it would not do ("gilt nicht" is a frequently found phrase scrawled over cancelled passages on his manuscripts of those years), and the bars are scratched out. He then wrote the opening of the recapitulation in E major, as we have it, and after five more bars the sketch ends. A glance at the published sonata movement will show how abrupt is this shift into E major, after the development section's B major cadence. It proves, too, that Schubert's powerful and imaginative tonal range, so remarkable a feature of his more famous sonatas, was a gradual evolution of his style, and that in these early prentice years it was almost a matter of indifference what key he chose for the formal requirements of his movements.

Everyone is familiar with the story of Schubert's shaking the ink

bottle over a manuscript copy of 'The Trout' in mistake for the drying-sand. A similar catastrophe had apparently occurred during the composition of the finale-sketch: one page is liberally sprinkled with ink and looks as if it were brushed clear with his sleeve; in one or two places the notes have been carefully inked over again.

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Four rediscovered Schubert autographs include those of the early String Quartet in B $\flat$  major (D.68) composed in 1813. Only two movements have survived from this Quartet, and at the time of the printing of the *Gesamtausgabe*, 1890, they were in the possession of W. M. Hertz of Bradford, Yorkshire. They were lost sight of at the end of the nineteenth century and saw the light only last year. They are now in the possession of Mr. J. H. Farrer, of Haslemere, who describes his acquisition of them as follows:

. . . there are two *Allegro* movements only, both of which on the first page bear the sealing-wax impression of C. A. Spina's music publishing business in Vienna.

Apparently old W. M. Hertz of Bradford, who has been dead for many years, kept a music shop in the town, and how he acquired this manuscript I do not know, but it passed to his son, F. M. Hertz who was, I understand, a Professor of Music at Bonn University in the early part of this century. This latter gentleman married one of his pupils, a Miss Emily Redhead, an English lady, and at some time they came to live in England. During the 1914-1918 War, owing to the anti-German feeling existing in this country at that time, Mr. & Mrs. Hertz changed their name to Hurst, and this event seems to be the starting-point from which the manuscript became lost.

Mr. F. M. Hurst, as he became, died unexpectedly in 1921, and his widow subsequently came to live in Haslemere, where she led the life of a recluse. She died a very old lady, in 1944, and her property was sold.

I purchased the whole of the music left in the estate, which amounted to a weight of about a quarter of a ton, and on going through the tremendous quantity of music, found this manuscript, which, as the British Museum agrees, is authentic. . . .

There was a second Schubert manuscript in W. M. Hertz's possession, that of the String Quartet in C major (D.46), but no trace of this was found in the "quarter of a ton" of music left by his daughter-in-law.

Some manuscripts which, although not unknown, have lately turned up after years of being lost, are now in the Taussig collection. They are a sheaf of autographs containing music from the Mass in G major, composed in March 1815. On one set of parts, for strings

and bassoons, Doppler's initials are to be found. The bassoon parts are additional to Schubert's score and were composed by Ferdinand. Together with these Doppler autographs is a set of further parts from the Mass, for soprano, alto, violins and cello. They are stamped "Verein zur Förderung echter Kirchenmusik". It is likely that the whole sheaf of manuscripts is that which once belonged to the Augustinian Monastery of Klosterneuburg and was for a time lost sight of (see the note to 167 in the Deutsch Catalogue, p. 83).

The song 'Die Nacht', sometimes erroneously included among the composer's "Ossian" texts, is well known to Schubert singers, not because of any merits of its own, but because of Diabelli's extraordinary corruption of it in the first edition, published in July 1830. This was the attaching to it of an entirely independent song, the 'Jagdlied', on a text by Werner, as a kind of *coda* for 'Die Nacht'. Werner's text was altered to make it more suitable for Diabelli's purpose. But of one further alleged crime Diabelli is guiltless: he is said to have written a spurious postlude for 'Die Nacht' before adding the 'Jagdlied'. This, however, he did not do. Schubert's recovered manuscript of 'Die Nacht' shows that the postlude (printed by the editor of the *Gesamtausgabe* edition in small notes) derives from the composer himself.

A short while ago the page of a manuscript by Schubert was reported to be in the University Library of Leningrad. It was clearly a fragment containing the concluding bars of a longer work, but there were no indications of title or instrumentation. Since the music was written on four uncleft staves braced together, ending with a coda in E major, the Russian authorities concluded that it was from an unknown, unpublished string Quartet in E. Examination of the music, for which I have recently obtained photostats, shows that the page is actually a sketch for the conclusion of the 'Variations on a French Air', which Schubert composed at Zseliz in 1818 and published (with the well-known dedication to Beethoven) as his Op. 10. The four staves are those for a pianoforte duet score. The discovery is interesting in that a similar page from this work (now in New York) was misinterpreted as a fragment from an unknown pianoforte Trio (see p. 12 of Deutsch's Catalogue, note to 28). The New York autograph page extends from bars 38 to 63 of the last variation, the Leningrad autograph from bar 64 to the end. The music of these last bars is a preliminary draft, modified and extended by Schubert for the published version. This shows pretty conclusively that if the scattered pieces of the manuscript were brought together, from Vienna, New York and Leningrad, they would prove to be

the first sketch of the work, and that Schubert's fair copy of the Variations, Op. 10, is lost.

## SUMMARY

*New Manuscripts:*

'Greisengesang'	(D.778)
'Das Grab'	(D.330)
'Tantum ergo' in C	(D.739)
'Tantum ergo' in C	(D.461)
'Tantum ergo' in C	(D.460)
'Tantum ergo' in D	(D.750)
'Totus in corde'	(D.136)
'Auguste jam coelestium'	(D.488)
'Die vierjährige Posten'	(D.190)

*"Old" Manuscripts:*

'Sonatine' for PF. Duet	(D.968)
Sonata in B major (Sketch)	(D.575)
'Die Erwartung'	(D.159)
'Abendröte'	(D.699)
'Eine kleine Trauermusik'	(D. 79)

*Rediscovered Manuscripts:*

'Die Nacht'	(D.534)
String Quartet in B $\flat$	(D. 68)
Mass in G major	(D.157)
Variations on a French Air	(D.624)

## EDWARD JOSEPH DENT (1876-1957)

The death of Professor Edward Dent, on 22 August, occurred when the present issue of 'MUSIC & LETTERS' was too far advanced to make it possible to wait for a special article it would have been fitting to ask one of his old friends, colleagues or pupils to write in his memory. But a brief tribute at least must be paid him.

There is no need to recall here who Dent was and what he did. If readers of this journal did not know, who would? But they do know, and would have done so even if he had not shown his kindly interest in it from the beginning—that is, for nearly half his lifetime—and if he had been a less assiduous contributor. He will be greatly missed in these pages, as in so many other places, but it is good to have and to treasure what he wrote. The following list of his 'MUSIC & LETTERS' articles—he also contributed reviews occasionally—will give some idea of the width of his learning and the comprehensiveness of his taste, though only a re-reading of them would conjure up memories of his urbanity, his style, his wit, and of a humanity often disguised under a show of apparent detachment or spiked by a sharp though never cruel irony.

'A Weber Centenary', July 1921.

'Hans Pfitzner', October 1923.

'On the Composition of English Songs', July 1925.

'Busoni's "Doctor Faust"', July 1926.

'The Choral Fantasia' (Beethoven), April 1927.

'Vocal and Unvocal', July 1929.

'The Musical Form of the Madrigal', July 1930.

'Handel on the Stage', July 1935.

'Binary and Ternary Form', October 1936.

'Translating "Trovatore"', January 1939.

'A. H. Fox Strangways, Aet. LXXX' (contribution to a symposium), October 1939.

'A Best-Seller in Opera' (Flotow's 'Martha'), April 1941.

'The Nomenclature of Opera', July & October 1944.

'Un ballo in maschera' (Verdi), April 1952.

'Emanuel Schikaneder', January 1956.

ED.

## RAVENSCROFT AND CORELLI<sup>1</sup>

BY WILLIAM S. NEWMAN

THE English violinist John Ravenscroft was given a questionable place in musical history when Hawkins accused him of passing off nine of the twelve Trio Sonatas in his Op. 1 as Op. 7 by Corelli.<sup>2</sup> Poor Ravenscroft's posthumous lot has not been a happy one, in any case. The only two of those sonatas that have been published in modern times were at first credited to Antonio Caldara (two of whose own trio sonatas had similarly been misattributed to Agostino Steffani!).<sup>3</sup> With that wrong righted and the additional information offered here, perhaps Ravenscroft may begin to rest more comfortably. At any rate, his sonatas deserve to be recognized, if only because—as the late Alfred Einstein remarked to the present author—"they are more like Corelli than Corelli's own sonatas!"<sup>4</sup>

The original edition of Ravenscroft's Op. 1 appeared in Rome in 1695 under the name "Giovanni Ravenscroft, alias Rederi Inglese".<sup>5</sup> A second edition appeared, as usual, with E. Roger of Amsterdam, under the same name and within a year. As indicated at the head of a contemporary manuscript copy of Op. 1 ("L. D. I. M. S. Inglese allievo d'Arcangelo Corelli", but without the composer's name), Ravenscroft may very well have been a pupil of Corelli in Rome.

The edition of nine sonatas from Op. 1 to which Hawkins made reference—that is, the edition headed as Op. 7 by Corelli—was issued by Michel Charles Le Cène about forty (!) years later.<sup>7</sup> In the title is added: "Si crede che siano state composte di ARCANGELO CORELLI avanti le sue altre opere." The true culprit in this deception,

<sup>1</sup> The present article expands a few paragraphs of the author's forthcoming book, 'The Sonata in the Baroque Era' (Vol. I of 'A History of the Sonata Idea', in progress).—Ed.

<sup>2</sup> John Hawkins, 'A General History of Music' (London, 1776), Vol. IV, pp. 311 & 318.

<sup>3</sup> See Erich Schenk in 'Zeitschrift für Musikwissenschaft', XII, 247ff. The error is still carried forward by Paumgartner in 'Die Musik in Geschichte und Gegenwart', II, 650. Ravenscroft's Sonata No. 2, in B minor, is reprinted by Riemann in Vol. 44 of Breitkopf & Härtel's 'Collegium Musicum' and by Einstein as No. 29 among the examples in 'A Short History of Music', 2nd ed. (New York, 1938). Sonata No. 3, in G minor, appears as No. 124 in Riemann's 'Musikgeschichte in Beispielen'.

<sup>4</sup> See Claudio Sartori's 'Bibliografia della musica strumentale italiana' (Florence, 1952) item 1695c, and Denis Stevens in 'Acta musicologica', XXVI, 72.

<sup>5</sup> Listed as item 544 in Otto Haas's Catalogue No. 20, from the library of Alfred Moffat.

<sup>6</sup> Listed, with thematic index, by Robert Haas (who was not sure of the composer at the time) in 'Die estensischen Musikalien' (Regensburg, 1927), p. 155.

<sup>7</sup> It is listed by Marc Pincherle in 'Corelli' (Paris, 1954), p. 181, and carries the plate number 566. See also Pincherle's remarks in 'Revue de musicologie', XIV, 136ff.



of course, was none other than Le Cène, practising that piracy, made so familiar in the eighteenth century, by which the name of the more famous man was exploited to the fullest. Pincherle observes that Ravenscroft himself was probably not even aware of the deception<sup>8</sup>, which is only too true. In the few dictionary mentions that Ravenscroft has been given in his own right he is stated to have died about 1745<sup>9</sup>, undoubtedly through confusion with that other John Ravenscroft cited by Hawkins, the one known as a hornpipe composer and as only somewhat better than "a Ripieno violin".<sup>10</sup> But, as it turns out, our John or Giovanni Ravenscroft must have died about 1708, some twenty-seven years before Le Cène's edition appeared. The date is brought to light in two different editions of this Ravenscroft's six 'Sonatas or Chamber Aires for Two Violins and a Through Bass', Op. 2, both issued in or about 1708. One, published (not merely sold for E. Roger) by Isaac Vaillant of London, has the inscription on the cover, "Vivit post Funera Virtus".<sup>11</sup> The other mentions "the late Mr. Ravenscroft" in the title.<sup>12</sup>

Ravenscroft's twelve church sonatas, Op. 1, are indeed much like Corelli's and very skilful, too. They belong to that large number of direct imitations of Corelli's sonatas to be found in Italy, England, Germany and France about the turn of the century. All but Sonatas 11 and 12 have four movements in the order, standardized by Corelli, of slow-fast-slow-fast. Ravenscroft concentrates somewhat more intensively on his materials than Corelli does, writes a rather denser kind of polyphony in the second or fugal movements and sticks a little more regularly to a constant rhythmic flow. His forms, like Corelli's, are clear and well-balanced. His writing for the violins is idiomatic but not quite as advanced or free as Corelli's.

Ravenscroft's six court (or chamber) sonatas, Op. 2, are lighter than his church sonatas in both texture and character. They are shorter, too. The first five begin with a slow 'Preludia' (*sic*) and continue with two or three of five dances in no set order—'Allemanda', 'Corrente', 'Giga', 'Gavotta' or 'Sarabanda'. The last of these six sonatas tops off the set, in the manner of the times. It is a 'Ceccona', but the variations are neither so many nor so developed as those to be found in the 'Ciaccona' and 'Follia' that are the final sonatas in Corelli's Op. 2 and Op. 5 respectively.

<sup>8</sup> 'Corelli', p. 181.

<sup>9</sup> For example by W. H. Husk in Grove's Dictionary, 5th ed., Vol. VII, p. 63. (To be corrected in the 1958 Supplement.—Ed.)

<sup>10</sup> 'History' Vol. V, p. 366ff. See also Otto Haas's Catalogue 20, item 545.

<sup>11</sup> A copy is in the Library of Congress (M312.4/R27, Op. 2/Case).

<sup>12</sup> See William C. Smith, 'A Bibliography of the Musical Works Published by John Walsh' (London, 1948), items 277 and 282a.

## WILLIAM BYRD'S 1588 VOLUME

BY DAVID BROWN

BYRD was in his mid-forties when 'Psalmes, Sonets, and Songs of Sadnes and Pietie' (1588) appeared in print. It was his first secular publication, and no doubt the contents were written over a very considerable period of time. Had Byrd chosen to publish these works a year or two earlier (which he evidently could have done in most cases), much of the confusion that has surrounded this particular volume might have been avoided. What decided him on publication was undoubtedly the growing demand for vocal music for home performance caused by the rapidly increasing popularity of the Italian madrigal; he adapted the songs he had already written, to approximate as closely as possible to the madrigal, in order to take advantage of this demand. The fact that the appearance of Byrd's first secular volume coincided with the publication of Nicholas Yonge's 'Musica Transalpina' has led quite naturally to a tendency to place Byrd's volume among the madrigals with certain reservations in technique. But the contents of Byrd's volume lie completely outside the madrigal tradition, and the fact that 'La Virginella' appeared in both 1588 volumes paradoxically stresses this fact. Byrd states specifically that it is one of the solo songs in his volume; yet, with part of the Ruggiero melody in the bass, it has absorbed enough of the Italian spirit and method for it to seem out of place among the other songs. Whereas the underlaying of words is frequently awkward in the other songs, when Byrd comes to adapt an instrumental part as a vocal line, as is noticeable in 'La Virginella', with its clearer, more delicate texture and rhythms, the underlaying is comparatively natural.

In his Preface to this volume Byrd states that twelve of the songs (those of "highest compasse") were "... originally made for Instruments to expresse the harmonie and one voyce to pronounce the dittie . . .". Examination of the remaining 23 songs indicates that this is also true of them. This, coupled to the fact that they are all for five voices, makes the volume appear at first sight a very homogeneous collection. The volume is divided into three sections (we may consider the 'Funerall Songs of Sir Philip Sidney' as being among the 'Songs of Sadnes and Pietie') as a matter of convenience to the performers wanting to make their choice according to their

humour. But the differences between these three sections lie far deeper than the differences in subject-matter. The 'Psalmes' and 'Songs of Sadnes and Pietie' are fairly closely related, although the latter section contains none of the traces of orthodox psalmody to be found in the former. The 'Sonets and Pastorales' however are in a completely different tradition, with very little relation to the more serious sections of the volume. These aspects of the songs will be studied later; first, it is important to show how this volume lies outside the rapidly growing and soon overwhelming Italian influence.

Italian madrigals had been known and sung in England from manuscript for more than two decades before 1588. Some of the madrigals published in 'Musica Transalpina' (1588) had definitely been known several years in England, since Yonge, in his Preface, states that he had chanced to come across some Italian madrigals in the possession of some of his friends, translated into English by a gentleman five years before, and which he now published. In the case of both 1588 volumes the reason given for publication is that many manuscript copies exist of these works and an authentic accurate copy is imperative. Byrd had had plenty of time to study and absorb any Italian traits which appealed to him and 'La Virginella' shows to what extent he had done this. He may have had something to do with the publication of 'Musica Transalpina'; certainly he would have been well acquainted with the works of both Marenzio and Alfonso Ferrabosco the elder, who were the two composers most generously represented in this volume. In Byrd's volume there is no Marenzio influence, and a comparison of the openings of Byrd's 'O Lord, who in thy sacred tent?' and Marenzio's 'Thirsis that heat refrained' shows their radically divergent musical outlooks. Surprisingly enough, it is the Byrd which employs deliberate chromaticism while all the numerous accidentals in the Marenzio can be explained by *musica ficta*. Yet while the Byrd is the more consciously chromatic, it is the Marenzio which has the warm coloured atmosphere normally associated with the madrigalian chromaticism—an atmosphere which was exploited more fully by later madrigal composers and in England appears most spectacularly in the works of Weelkes and Tomkins. The essential difference is that Byrd has little interest in the expression of details of the text. He is not "literary minded", and purely musical values always guide his inspiration. Here he matches the plea of the text with music which, in its mounting intensity, mirrors the insistent cry of the words. The text guides but never cramps the music and the chromaticism is

here used solely for the purpose of musical form, imbuing the opening with that characteristic breadth of feeling which gives Byrd his pre-eminence among his English contemporaries. (It should be noticed how much more modern is the tonal sense displayed in this work by Byrd compared to the work of Marenzio.

The relationship of Byrd and Ferrabosco is quite different and provides much scope for speculation. They appear to be exact contemporaries and for several years of their lives they must have been living in frequent contact with each other, certainly from the time when Byrd definitely settled near the court in 1572 until 1578, when Ferrabosco left England. Giovanni Livi describes Alfonso the elder as having "so distinguished himself that he may be regarded as a really innovating influence on the English Madrigal School". This is very questionable. What must never be lost sight of in considering the case of Byrd and Ferrabosco is the fact that Byrd was a great composer whereas Ferrabosco was not. It is usually tacitly assumed if not openly asserted that because Byrd made no startling musical innovations in his works he had no formative influence on other composers. There is very strong evidence to show that in fact Byrd early acquired an enormous esteem among musicians. In the Preface to the 1575 'Cantiones Sacrae' his name is joined in terms of equality to that of Tallis. His apparent reluctance in publishing his works can be attributed to various causes, economic and practical (his own experience of printing had not been fortunate), and religious (the fact that music having any associations with the Church of Rome was not likely to be in any demand while the religious troubles of the middle of the century remained clearly in people's minds). But probably an even more cogent explanation of his reticence lies in the music itself. Byrd's principle claim to greatness lies in the enormous breadth of conception shown in his best works, and this is something he could only attain by practice, experience and a completely matured musicianship. In the 1575 volume, published when Byrd was in his early thirties, the impression is one of "gravitie" and scale. But the technique is not yet fully digested, nor is the musical purpose absolutely sure; there is some roughness in places and some studied (but musically rather dull) technical virtuosity. Byrd aimed very high when he wrote these works, and the fact that the achievement is sometimes slightly lower than the intention must not be allowed to obscure the musical significance of the 1575 volume. Byrd is already a great musical mind even if his utterance is not yet perfect, and no doubt Ferrabosco, acquainted with this and other unpublished manuscript works by Byrd (and possibly a

number of the songs from the 1588 volume were written while Ferrabosco was in England) learnt much from them.

All this can only be surmised, but in the music itself there is a certain amount of evidence to support this view. Ferrabosco was born at Bologna in 1543 and trained in Rome, where his father was associated with Palestrina at the Sistine Chapel. He arrived in England by 1562 (when he was only nineteen), thoroughly imbued, no doubt, with things Italian, but still young enough to absorb any new influence that England might offer. While his madrigals are genuine examples of this form, there still intrude traits of the song form used by Byrd. While the fifteen madrigals of Ferrabosco included in *'Musica Transalpina'* are basically madrigalian in technique, the top line sometimes takes on the character of a solo while the other parts assume the subordinate function of accompaniment.

Professor Kerman points out that Ferrabosco's madrigals are usually characterized by "a series of half-hearted contrapuntal entries which soon yield to vague and rather artificial movement of the inner parts". It is difficult to reconcile any lack of technique implied by this with Morley's recommendation to take Ferrabosco as a model "for deepe skill". In Byrd's songs there is a decidedly subordinate character to the entries and the melodic quality of the inner parts—except in the case of the initial entries, where these occur before the appearance of the voice. Possibly it was the influence of Byrd and not technical limitations which caused Ferrabosco's middle parts to be given a less positive character; his textures have a typically Byrdian density far removed from the clarity of the Italian madrigal. The absence of musical illustration to specifically descriptive or expressive words puts him beside Byrd, whose interest is not in making some episodic point but in a cumulative effect. He appears as a composer whose style is basically Italianate but who absorbed certain of the characteristics of Byrd's strong secular style. He achieved great popularity in England despite the fact that he left the country some years before the Italian style took a real grip on English music. Probably it was by deliberately modifying his music to the English taste that he achieved this popularity. It is significant that he appears to have had little reputation on the Continent, and in England his popularity waned as that of the madrigal increased.

The *'Sonets and Pastorales'* are the culmination of the English secular tradition of the earlier sixteenth century. This simple, as yet undeveloped idiom is shown in many of the part-songs included in the Add. MS 31922 in the British Museum. This volume contains a number of songs credited to King Henry VIII: indeed the book

may have been the king's personal property. The pieces by English composers which make up the greater part of this book are often dance-like and primarily homophonic; the few pieces clearly of continental origin included are much more contrapuntal and tend to emphasize the comparative roughness and tentativeness of the native composers' contrapuntal writing. Subtlety and sophistication are completely lacking in the English composers; even Cornyshe, who is clearly the most important composer represented in this manuscript, never becomes deeply involved in profound expression. The general impression is one of rhythmic vigour and directness, such as is to be expected from music which was often only the accompaniment to some court or social function.

If we compare this domestic collection of music with another, the "Mulliner" Book, written about half a century later, a very considerable change is to be noticed in the secular music. Although the "Mulliner" Book is an organist's anthology, eighteen or nineteen of the items in it are secular partsongs which can fairly easily be reconstructed from the organ score. There is a far greater definition in the vocal idiom of these songs. The performers employed for the partsongs of the earlier book are uncertain, but almost definitely a mixture of voices and instruments would have been used. The songs of the "Mulliner" Book are written in a purely vocal idiom; in practical performance instruments may frequently have participated, but their presence is superfluous. The simple but more polished technique employed in these songs suggests that much has been learnt in the meantime from Italian madrigals. The end of these songs is not a slight (and often rather inexperienced) contrapuntal elaboration, such as to be found sometimes in the earlier book, but is more clearly defined. In one third of the songs the four-note formula of a rising fourth followed by a stepwise descent (G C C B or G C B A) is employed as the final point—a point also frequently used in Italian madrigals. The virile dance element of the earlier songs is lacking and is replaced by a greater refinement and sophistication. There is still, however, little essentially Italian in these works, and they are very mild compared to the post-1588 English madrigal.

Far more completely English are the solo songs of this period for one voice and accompaniment of three or four viols. The number of these remaining is very limited but sufficient to prove the very high level of achievement attained by some composers in this form. Judging from the subject-matter, many of the songs were written as part of dramatic presentations and not designed for home performance, since in any case there would be fewer households



which could muster a singer plus four viols than five singers. The best of the songs are remarkably serious and dramatic by comparison with Byrd's 'Sonets and Pastorales', which are lively and vigorous. In fact this section of Byrd's book has little connection with the main body of the accompanied solo song literature which flourished after the middle of the century. In spirit they look back to Henry VIII's book. The opening of many of Byrd's songs is homophonic and dance-like with alternating duple and triple rhythms of delightful freshness. The opening of such a song as 'Who likes to love', No. 13 of Byrd's volume, could easily have come from Henry's book. The bass part of these songs is sometimes rather static, giving the pieces a rather gauche quality and suggesting the influence of a more popular tradition.

The slight contrapuntal complexity which characterizes the ending of some of the earlier pieces is used by Byrd as a deliberately developed means of construction and climax. After a homophonic opening the song proceeds with mounting contrapuntal complexity. This method is clearly shown in 'Though Amaryllis dance in green', probably the best work in this section. The climax is achieved by rhythmic counterpoint, the strong beats occurring first simultaneously and then consecutively in the parts. The clashing and contradictions of the accents in the last section produces a robust jollity, disclosing the lack of personal conviction in the singers' final words: "Hey ho, 'chill love no more."

Professor Dent has pointed out that "the incipient sense of classical tonality is always to be felt in the music which is most strongly accented". Eight of the sixteen 'Sonets and Pastorales' are in a major key, while in the nine more fluidly contrapuntal 'Songs of Sadnes and Pietie' only one is in major. (The 'Psalmes'—five major and five modal—while less vigorously accented than the 'Sonets and Pastorales', have nevertheless a more defined regular accent than the 'Songs of Sadnes and Pietie'.) The development of a sense of classical tonality was bound up with an awakening to chordal relationships, and it is noticeable how many of the points of imitation are based on the notes of a chord, thus enabling Byrd to define his harmonic progressions more clearly, or even actually to employ a characteristically "tonal" chord progression. It is paradoxical that while the 'Sonets and Pastorales' are the most retrospective, they are also the most progressive section of the book.

The 'Songs of Sadnes and Pietie' is the section most closely related to the earlier accompanied solo songs. Equalling them in seriousness, they surpass them generally in melodic invention.

Again Dent says that Byrd's power of writing sustained melody surpasses that of his greatest continental contemporaries. By comparison with Byrd's melodies, those of the earlier songs are more short-winded in their separate phrases and display less essential unity between the individual phrases. The breadth and conception of both the individual phrases and the whole melody of Byrd's songs transcends in nobility and expressiveness nearly all the previous solo songs.

Byrd's treatment of the 'Psalmes' is conditioned by some of the characteristics of this particular genre. The Psalms have always had a popular significance in the life of the English Protestant churches. In 1560 Bishop Jewel wrote in a letter that "A change now appears visible among the people; which nothing promotes more than the inviting them to sing Psalms . . .", and he goes on to explain that the practice has spread until ". . . sometimes at Paul's Cross there will be six thousand people singing together". The first English Psalm publication appeared in 1548, to be followed by numerous other psalters. These normally contain simple syllabic settings for four voices. Thomas Whythorne's 1571 volume had contained Psalms, and Byrd was following the precedent in his own 1588 volume. Byrd is controlled by the injunction of the Protestant Church that each syllable should be set to only one note. Despite the greater squareness and formality that this imparts to the 'Psalmes' by comparison with the 'Songs of Sadnes and Pietie', Byrd still manages to produce works whose quality does not appear to suffer from this restriction, the greater harmonic clarity resulting from the simpler inner voices leads to a more defined tonal quality, while melodic fluidity is achieved by the use of both duple and triple rhythms.

This volume was followed only a year later by a second volume by Byrd. Apparently the first had sold well, and Byrd had written more secular works to follow up its success. In this second volume, however, there are more purely vocal works—Byrd is approaching more closely the external features of the madrigal. The 1588 volume is not Byrd's finest publication, and the inspiration is not at white heat. While the breadth of the melodic writing is admirable, there are not many striking details such as are to be found everywhere in his best motets. There is none of the profound expression of 'Ave, verum corpus' or the Beethovenian strength of such a work as 'Exsurge, Domine'. But it is a work of great individual importance in English secular music and displays clearly that power of extended thought and craftsmanship which makes Byrd one of the greatest composers of his time.

## EIGHTEENTH-CENTURY BYWAYS ON THE GRAMOPHONE

BY STANLEY SADIE

THE wide range of available recordings of eighteenth-century music determines that only a limited number of byways can be explored in this article. The lesser music of the four greatest eighteenth-century composers cannot, unfortunately, be included, nor—for reasons of space and the writer's patience—can Vivaldi (nearly a hundred of his concertos are now recorded). In general, only orchestral and chamber music are included.

Since no record played in a drawing-room can ever give the illusion of a live performance, however "hi" the "fi" of one's equipment, I shall not concern myself overmuch with recording quality (apart from questions such as balance). Most modern long-playing records fall somewhere between the very good and the excellent, and it seems pointless to differentiate when the music and its performance are of so much greater importance.

A chronological basis seems to be the only reasonable one for discussing the recorded repertory, so we start with the contemporaries of Bach and Handel. The Vox Company have done sterling service to the Italian late baroque with a number of invaluable complete recordings—four three-disc Vivaldi sets (Op. 3, 4, 8 and 9), two Corelli sets (Op. 3 and 4 together, and Op. 6), one of Torelli's Op. 8 and one of Albinoni's Op. 9. These sets are fit to stand on any library shelves together with complete editions, for the playing is stylish and vigorous even if not always inspiring. They are mostly accompanied by authoritative analytical booklets (some, unfortunately, couched in ugly American-English). The ordinary record-buyer, though, might well feel that these lavish productions offer more than he wants, including indifferent works with outstanding ones. A good alternative in the case of Albinoni is L'Oiseau-Lyre OL 50041, presenting six concertos, four from Op. 7 for oboe and two from Op. 5 for strings *a cinque*, all played with great spirit. Op. 7 No. 12, in C, is particularly delightful.

One of the most successful of the Vox "complete editions" is that of Geminiani's Op. 3, where a generous playing-time permits all six concertos to be included on one record, PL 8290. The performers are the Barchet Quartet, with the Stuttgart Pro Musica String

Orchestra conducted by Rolf Reinhardt. These works have a fine, almost Handelian breadth and an emotional intensity rare in Italian concertos—so much so that the second side of this disc, with three concertos in minor keys, is perhaps more than one wants to hear at a single sitting (particularly as Geminiani's concertos have not the variety in mood or texture of, for example, Handel's Op. 6). One or two faster tempos in *allegro* movements might have been a help, but the playing as a whole is excellent, with a beautifully rich sound and as firm and clear a bass line as one could wish for.

The Vox Geminiani disc follows the first edition of 1733, but on L'Oiseau-Lyre OL 50129 Thurston Dart and the Boyd Neel Orchestra provide a fascinating opportunity to compare this edition of the third Concerto with Geminiani's second thoughts of 1755. Mr. Dart has shown with great skill how the firm lines of the earlier version have become softened by added ornaments and dynamic markings, and he plays organ continuo in the earlier version against harpsichord in the later (though it would have been pleasant to have double continuo in both). My only reservation regards the faster tempos in the later version—for while it is true that some of the restrained dignity had disappeared, it is equally true that the softer and more ornamented lines of the early *galant* need more time if they are to be really expressive. In a recording studio the "Corelli bows" give the Boyd Neel only a slight apparent advantage over their vox opposite numbers (though perhaps a larger one psychologically). Also included on this intriguing disc (appropriately entitled 'Concertos in Contrast') are concertos by Corelli (No. 1, in D) and Alessandro Scarlatti (No. 1, in F minor), both in excellent performances.

Francesco Barsanti, like Geminiani, was born at Lucca, and the two came to London together, Geminiani later going on to Dublin while Barsanti settled in Edinburgh. He published some fine Concerti grossi as his Op. 3, some for two horns, strings and timpani, some for two oboes, trumpet, strings and timpani. One of each kind is recorded on L'Oiseau-Lyre OL 50008, making an unusual and delightful change from the concertos for strings. In Op. 3 No. 4 the horns are the soloists, the first having a difficult part which he plays with admirable agility—and a suspicion of *vibrato* which sounds rather odd to English ears (the Lamoureux Chamber Orchestra are the players, under Pierre Colombo). The horns cut through the texture tremendously effectively, just as they must have done in the eighteenth century, though the reason here is rather different—presumably a matter of proximity to the microphone. The minuet is

rather heavily played. This Concerto is a far better work than the other, Op. 3 No. 10, which nevertheless has a beautiful *Largo*, with echo effects on a muted solo violin, and a wistful *Andantino* section in the finale. Coupled with these very enjoyable works is Cimarosa's two-flute Concerto, to which we shall return later.

English music in the generations after Purcell has not fared well with the recording companies: it is sad as well as significant that of the only three records of English music falling within this article's scope none is an English production, two coming from America and one from France. The latter, once again, is from L'Oiseau-Lyre (OL 50137) and comprises three works—trumpet concertos by Richard Mudge and Capel Bond (both in excellent editions by the late Gerald Finzi) and a Suite by Jeremiah Clarke. The Mudge Concerto, included in a set of concertos for strings published in 1749, is a solemn and imposing work; the Bond, seventeen years later, is only slightly more inclined toward the *galant* style—his bassoon Concerto from the same set leans much farther in that direction—and, if it has not quite Mudge's strength, its lovely concluding *Larghetto* certainly compensates to some extent, though Mudge ends with a similar movement. The Clarke Suite consists of a prelude and eight dance-like movements, including the Trumpet Voluntary (as 'Rondeau—The Prince of Denmark's March'). Probably dating from the last years of the seventeenth century, it is of course primarily French in style, but has a strong native accent. The French players, under Colombo, find some of the tempos a little elusive in the Clarke, but cope very well with the double-dotted rhythms at the openings of both concertos. The only other discs of English music are Brunswick AXTL 1002-3, with Boyce's eight Symphonies. The Zimble Sinfonietta is just the right size and plays beautifully crisply, with great spirit: some of the tempos, though, are misunderstood—notably the *Vivace* middle movements of Nos. 2, 3 and 4, which are far too fast (*Vivace* was rated next to *Andante* by some contemporary theorists and should be taken to mean lively rather than fast). These otherwise excellent discs are further marred by the apparent absence of continuo, for although Lambert's edition aims at making it dispensable, no amount of editing can compensate for the absence of the rhythmic impetus which only a harpsichord can impart.

A disc more seriously marred by the lack of continuo is Telefunken LGX 66057—giving six Galuppi concertos played by the Milan Chamber Orchestra—for the texture is often very bare indeed. These concertos are formally more conservative than most of Galuppi's

instrumental works, a feature which Charles Cudworth, in an admirable sleeve-note, suggests may be due to the influence of English taste during his stay in London. Despite some very peremptory treatment of ornaments and the need for sharper rhythms at the openings of Nos. 2 and 3, there is much to please on this disc: some of the first movements have a dignified beauty, the fugue of No. 2 has an almost Handelian stride, and many of the dance-like finales are quite delightful.

Besides the complete sets discussed, a considerable number of Italian baroque concertos are available in mixed recitals of eighteenth-century music. The Virtuosi di Roma have made several such discs, usually with one or more Vivaldi concertos as a basis. Two which depart from Vivaldi altogether are Brunswick AXTL 1023 and 1042. The former has a pleasant cello Concerto, with a *concertante* part for flute, by Giovanni Battista Cirri, another Italian emigrant to England; the minuet of this very *galant* work is a delight, and the soloist plays most sensitively. Concertos by Albinoni and (?) Ricciotti-Pergolesi, as well as an arrangement of a keyboard piece by Benedetto Marcello, complete this varied disc. AXTL 1042 is still more varied, with the popular Alessandro Marcello oboe Concerto, a Rossini Sonata for strings, a Bonporti movement and a charming little two-movement piano Concerto by Cambini. The Virtuosi's playing has great fire in the baroque works, though they are perhaps just a little stiff in the Cambini.

The young I Musici ensemble, who play without a conductor (and often, unfortunately, without a continuo player), have made some similar mixed discs. Columbia 33CX 1192 includes the Rossini Sonata mentioned above as well as more arranged B. Marcello; the playing in the other two works (concertos by Galuppi and Tartini—the latter probably another arrangement) is rather too richly romantic. More successful is 33CX 1163, with a fine Concerto by B. Marcello, one by Vivaldi, the same Albinoni Concerto as on AXTL 1023 and, rather unexpectedly, an earlier rather than a later work for contrast—a Canzona by Giovanni Gabrieli. The playing here too is warm, though not excessively so, and there is harpsichord continuo (but, as with the Virtuosi, not in Albinoni).

A third Italian ensemble to have made recordings of a similar kind is the Alessandro Scarlatti Orchestra, a rather larger group. Like the other two, they have occasionally fallen a prey to unauthentic editions: their recordings include the undeservedly well-known Mottl arrangement of a Lully ballet suite, coupled with a Tartini Concerto and the oboe Concerto arranged by Benjamin from



Cimarosa keyboard works. In a more recent release they give two of Durante's 'Quartetti concertanti' in very lush arrangements by Lualdi, coupled with Salieri's fine and spirited overture to 'Axur, re d'Ormus', and two Vivaldi works (a sombre *sinfonia* 'Al Santo Sepolcro' and a very dull Concerto, marked "elab. Casella"). Two of their earlier discs give, in general, less cause for complaint on this important point. On Columbia 33CX 1276 they couple two splendid Vivaldi concertos (one with *obbligato* organ) with works by Leo and Sacchini. The Leo is a cello Concerto in a leisurely early *galant* idiom; the anonymous soloist plays agreeably without quite succeeding in bringing the work to life, and he is not aided by the edition which, it seems, substitutes supporting strings for continuo. The Sacchini work is his overture to 'Edipo a Colono', played with admirable precision and high spirits. Alessandro Scarlatti himself appears on 33CX 1171, where he is represented by a Symphony in D minor for flutes and strings and a Concerto in F (also included on one of the Virtuosi di Roma's records); both are beautiful works, with some fascinating pre-echoes of Handel, and are played very stylishly. On the other side are a vivacious and extremely lightweight Paisiello overture (from 'La Scuffiara') and the Cimarosa two-flute Concerto. The latter is handicapped by the somewhat over-resonant recording and over-long cadenzas; the gay L'Oiseau-Lyre version, coupled with the Barsanti concertos mentioned earlier, is the best of the three available—the third, on a 7-inch Archive Production disc (surely a very frivolous work for so solemn a series!) is very good but rather lacking in affection. The Columbia sleeve-note, incidentally, places Cimarosa's instrumental style "somewhat between that of Domenico Scarlatti and Mozart"—which certainly gives him plenty of scope.

In a slightly different category from these varied orchestral recitals come three discs of solo concertos. Two are for flute, and overlap in that they both include the charming Concerto in G attributed to Gluck. Philips, on NBL 5031, also give one of Quantz's innumerable concertos and two shorter pieces—the Dance of the Blessed Spirits from Gluck's 'Orfeo' and the *Andante*, K.315, which Mozart wrote as an alternative slow movement for the G major Concerto, K.313. Vox, on PL 9440, offer perhaps a better variety, the couplings being a Concerto attributed to Pergolesi (but surely a little amateurish for him) and one by Boccherini, with more drive and formal cohesion than he generally achieved and a delightfully skittish finale. The restrained and musicianly playing of the soloist, Camillo Wanausek, makes this an enjoyable disc despite lengthy

cadenzas and the weaknesses (and unauthentic edition) of the pseudo-Pergolesi. An enterprising selection of Neapolitan concertos, mainly for keyboard, comes on L'Oiseau-Lyre OL 50009. That by Auletta, with its bare texture and lack of natural flow, is of interest as an early example in the form rather than of purely musical worth, despite some happy ideas. This and Durante's little Concerto are both on the pattern later so popular in England, with only two violins and bass; the Durante has a highly chromatic slow movement and is a rather better work. But Paisiello's gay, almost operatic Concerto in C is the most attractive work on the disc: dating from 1781, when he was in Russia, it might be more effective on a *fortepiano*—but Gerlin's harpsichord playing, if not very flexible rhythmically, is sparkling and by no means unimaginative. The tone of the Pleyel harpsichords used on nearly all French recordings seems a little hard and metallic to English ears. A delightful chamber Concerto by Francesco Mancini, for flute, two violins and continuo, ends this varied and entertaining record.

The prolific Telemann is not very strongly represented in the catalogues. His only recorded orchestral works are a viola Concerto in G and the fine A minor Suite; the latter is on a Brunswick disc, AXTL 1009, played by the Zimble Sinfonietta with James Pappoutsakis as the solo flautist. The playing has a fine vitality and the soloist is excellent, but the performance is not altogether satisfactory. No attempt has been made to sharpen the rhythms of the 'Overture', which in consequence is heavy and ponderous rather than noble and arresting. The 'Menuet' and the 'Air à l'Italien' are also inclined to heaviness (the former because it is too slow), while the 'Polonaise' is punched out rather jerkily. The 'Réjouissance' is used as finale instead of the 'Polonaise' (the editor of the Eulenburg score recommends a recapitulation of part of the 'Overture'); I cannot help feeling that Telemann's own judgment was right. The Suite is coupled with a performance, rather lacking in relaxation, of Mozart's 'Serenata notturna', K.239. Telemann's chamber music is just as poorly represented as his orchestral music. Apart from two recorder sonatas included in recitals by Carl Dolmetsch, and two oboe sonatas not very excitingly played on a Brunswick disc (coupled with the Mozart oboe Quartet), there is only an Archive Production disc (AP 13020) giving a Quartet from the 'Tafelmusik' and a Trio-Sonata. The Quartet is much the more interesting, with its attractively contrasting tone-colours (it is for flute, recorder, oboe and continuo) and an extremely vivacious finale. I have never before heard a quartet performed by seven players, as here; the continuo

part is entrusted to four instruments—bassoon, gamba, lute and harpsichord. The playing is very good. Another pleasing Telemann record is Parlophone PMB 1004, with a charmingly unpretentious wind suite played by the London Baroque Ensemble under Karl Haas. With only a slightly lighter touch these dance movements (they include a 'Paysanne', a 'Rigaudon' and a 'Harlequinade') would be as perfectly done as are the C.P.E. Bach pieces on the other side. The latter are for seven instruments—two flutes, two clarinets, two horns and a bassoon—and the wind playing is of a very high standard, with Dennis Brain's horn prominent.

This record brings us to the leading figures of the *galant* era, Bach's sons. A really beautiful Parlophone disc, PMA 1009, couples C.P.E. Bach and his father in two-keyboard concertos—J.S.'s in C minor (*ex* violin and oboe) and C.P.E.'s in E $\flat$  for harpsichord and *fortepiano*. This delightful work, dated 1788 by Wotquenne, is again played by the London Baroque Ensemble under Haas, with George Malcolm and Lionel Salter as soloists. Rather than exploit the different capabilities of the two instruments, C.P.E. Bach contrasts them quite simply by means of dialogue passages and by giving them similar material in general. The style is so little differentiated, in fact, that there is even some doubt about which instrument should play which part in the last two movements, Schwartz's edition of 1914 having them the opposite way round from this version. The playing of both orchestra and soloists is irreproachable, and the J.S. Bach performance on the other side is still probably the best available. Single harpsichord concertos by J.S. and C.P.E., both in D minor, are coupled on OL 50138; the performance, by Isabelle Nef, is a good deal more successful in C.P.E. than J.S. Another disc from L'Oiseau-Lyre (OL 50121) couples two of C.P.E.'s flute concertos, very characteristic works which are played with great dash by Rampal and the Oiseau-Lyre Ensemble under de Froment—a most enjoyable record (especially the side with the Concerto in G), despite rather much *vibrato* and some questionable treatment of ornaments. L'Oiseau-Lyre have also produced a well-assorted chamber concert of music by C.P.E. Bach, though it is another French company, Ducretet-Thomson, who have had the idea of giving one work each by W.F., C.P.E., J.C.F. and J.C. (on DTL 93100). The C.P.E. Trio-Sonata is not one of his best; W.F. too is represented by a Trio-Sonata, a fascinating work with some curious but characteristic chromaticisms in the last movement. The J.C.F. work is a Septet (attributed by C.S. Terry to J.C.) which, unhappily, is adapted in this performance for a smaller combination; the

original, with two horns, must have an unusually rich sound. It has a very beautiful slow movement and a delightful finale. But the most accomplished work on the disc is undoubtedly J.C.'s Quintet in E $\flat$ , from the Op. 11 set for flute, oboe, strings and continuo. The Alma Musica Sextet choose most of their tempos well, though their playing has not quite the necessary elegance or smoothness. The Quintet is much better done on L'Oiseau-Lyre OL 50046 by the Collegium Pro Arte. This record includes two more J.C. Bach quintets—that in D for the same combination (the source of the rondo theme of Mozart's K.485) and one in F for oboe, strings, and *obbligato* harpsichord, from Op. 22. These, too, are exquisitely played, even if the tempos of the first movements could have been a little slower. Two accompanied sonatas complete the disc; they are the least satisfactory items, for tempos are generally fast and the engineers seem to regard the flute, rather than the harpsichord, as the instrument to be accompanied. A *fortepiano* might have been more effective than the harpsichord, but the superlative playing of the lovely quintets makes this disc indispensable to anyone even remotely interested in *galant* music.

L'Oiseau-Lyre—who seem to dominate this field—have also recorded a number of orchestral works by J.C. Bach. Two of his finest symphonies, Op. 18 No. 4, in D, and Op. 9 No. 2, in E $\flat$ , are very well played on OL 50007, coupled with a neat performance on the harpsichord of Haydn's D major Concerto. While the use of harpsichord continuo is, of course, to be praised, the chords on every strong beat in the slow movement of the E $\flat$  are disturbing, especially as the instrument is a rather metallic Pleyel. I should prefer a more stately minuet to conclude this Symphony, but in general Colombo shows more feeling for J.C. Bach's tempos than Paul Sacher, who conducts Op. 18 Nos. 1 and 4 on Philips ABR 4005. The Philips disc is somewhat better recorded, but Sacher eschews all sentiment in the slow movements, with fast tempos and "classical" detachment. His outer movements are rather weighty and over-serious. Op. 18 No. 1 (like Nos. 3 and 5) is for double orchestra—perhaps, when stereophonic recording is established, some company will produce a really authentic version. Another of the Op. 18 set, No. 2, in B $\flat$  (the overture to 'Lucio Silla'), is well played on Decca LXT 5135 by the Danish State Radio Orchestra under Wöldike, in company with Mozart's Symphony No. 14 (K.114), an attractive Haydn Divertimento and a Dittersdorf Symphony of uneven merit. The only other recorded J.C. Bach Symphony is the composite one, published in Amsterdam about 1780, whose outer movements are

from the overture to 'La clemenza di Scipione' with a slow movement from that to 'Amadis de Gaule'. This is included in another father-son coupling, OL 50074, together with J.S. Bach's Concerto for oboe and violin and J.C.'s 'Sinfonia concertante' for violin and cello. The latter is also included on Philips ABR 4029, in a rather heavy performance; the Oiseau-Lyre version is perhaps a shade too fast in the finale but otherwise excellent (though a mere trill in place of a cadenza sounds a little ridiculous). The Philips coupling is the harpsichord Concerto in E $\flat$ , Op. 7 No. 5—a fine little work, played a trifle over-deliberately by Leonhardt. No. 2 of the same set is beautifully played by Thurston Dart on his chamber organ on a charming disc, from L'Oiseau-Lyre again, entitled "Mr. Bach at Vauxhall"; also included are five of the Vauxhall songs (taken too fast to reveal their full beauty) and six canzonets for two sopranos and continuo (OL 50132). On OL 50135, only just released, are very good performances of the four J. C. Bach wind Quintets whose discovery was discussed in 'Music & Letters' of April 1956.

Conspicuous absentees from the gramophone catalogues are those other important heralds of the Viennese classical style, the Mannheim School. Not a note by Johann or Anton Stamitz, Richter, Holzbauer, the Toeschis, Filtz, the Cannabichs or Beck is available on a long-playing record. Only Karl Stamitz is represented, by two flute concertos on L'Oiseau-Lyre OL 50035, played well if rather too fast (though this composer's often inordinate length sometimes invites haste!).

Easily the most recorded contemporary of Haydn and Mozart is Boccherini. The Quintetto Boccherini—all members of the Virtuosi di Roma—have made a notable series of four records for H.M.V., giving two quintets on each with some additional movements as "fill-ups" on three of them. The playing has a sensuous beauty, a suavity and delicacy of touch which is the surest way to bring this highly refined music to life. The first disc of the series, ALP 1144, is perhaps the outstanding one; the minuet of the C minor Quintet has a rare depth of feeling beneath the surface of conventional eighteenth-century sensibility. The Carmirelli Quartet, whose violist and cellist are members of the Quintetto Boccherini, play two quartets and two trios with equal distinction on Decca LXT 5200. Decca have also issued a coupling of two of Boccherini's late piano quintets. The Quartetto Italiano, who have recorded an early Quartet (Op. 6 No. 1) for Decca, have made two Boccherini recordings for Columbia: on 33CX 1408 a Quartet is attractively coupled with one by Cambini and a Galuppi Concerto, while 33CX 1101

contains two quartets, one each from Op. 39 and Op. 58. This disc illustrates how Boccherini's difficulty in making his works cohere became more rather than less acute in his later works; the detail in the Op. 58 Quartet is perhaps even more finely wrought than in the earlier one, but the first movement has even less sense of direction. The Op. 39 Quartet has a splendid minuet and a characteristically spirited finale. The playing is rich in tone and highly polished, without being very decisive; like the Quintetto Boccherini and the Carmirelli Quartet, they take a fair number of liberties as regards tempo.<sup>1</sup> Other Boccherini recordings include a slight but entertaining flute Quintet on Nixa WLP 5080, coupled with works by Joseph Haydn and Michael Haydn (a Divertimento for violin, cello and double-bass—beautifully played but necessarily a little gruff-sounding), and an Archive Production disc, APM 14070, coupling a cello Concerto in D and a guitar Quintet—an attractive disc, though neither work shows Boccherini at his best. The B♭ cello Concerto is also recorded, but the version used is mostly by Grützmacher, so it need hardly concern us.

Other contemporaries of Haydn and Mozart are little represented on records, apart from the mixed recital discs already mentioned. The last record we have to consider, like some of these recitals, contains what an eighteenth-century Englishman might have called "a judicious admixture of the antient and modern stiles"—a Corelli Concerto (No. 4, in D) and Clementi's Symphony in D, Op. 18 No. 2, both played with characteristic *élan* by the Virtuosi di Roma on H.M.V. BLP 1041. The Symphony shows us that Clementi was by no means the dull dog that 'Gradus ad Parnassum' might lead one to expect. Like Haydn in many ways, it is an agreeably unselfconscious work: the warm lyricism of the first movement's second subject reminds us that Clementi was an Italian, lacking a Teutonic seriousness of purpose. But then, most of the music we have been considering in this survey lacks "seriousness of purpose" in the nineteenth- or twentieth-century sense; designed simply to entertain, on almost all the records mentioned it can fulfil its function just as well in a twentieth-century suburban drawing-room as in the great hall of an eighteenth-century court.

<sup>1</sup> The numbers attached to the recorded Op. 39 quartets (No. 8 on LXT 5200, No. 3 on 33CX 1101) do not correspond to those in the Pleyel edition of that set (British Museum, Hirsch Collection), where they appear as Nos. 12 and 8 respectively. No. 12 is also Op. 33 No. 6—and both have different numbers again in the thematic catalogue Boccherini himself prepared.



## REVIEWS OF BOOKS

*The Nature of Recitative.* By J. A. Westrup. (Lectures on Aspects of Art: Henriette Hertz Trust of the British Academy, 1956.) pp. 17. (Offprint from the Proceedings of the British Academy, Vol. XLII: Oxford University Press, 1957, 3s. 6d.)

One's first reaction to this pamphlet is one of admiration for Professor Westrup's marshalling of his facts and citing from an astonishing variety of sources of various periods and in several languages. Next comes appreciation of his ability to draw conclusions from his material, to organize an argument and to make original observations. Finally, one cannot help wishing that he would amplify this lecture into a book, for he has evidently more than enough to say for a sizable treatise on a subject strangely neglected by musicologists and was not given nearly sufficient time to say it all at a single session of the British Academy. He deals at some length with the evolution of recitative from its branching off from monody in the early seventeenth century and goes on to about the end of the eighteenth, but then the clock upbraids him, though not with a waste of time. However, although the nineteenth century and modern composers are dispatched in a couple of paragraphs on the last page, we do get some pertinent remarks earlier in the lecture on various later matters down to 'The Rape of Lucretia' and 'The Rake's Progress'.

One of the many of Professor Westrup's good points it is tempting to single out is none the less fascinating for being relegated to a footnote. It concerns the "most familiar, and the most curious, of the established conventions", "the practice of letting the voice finish before the final cadence, which was left to the accompaniment". It is indeed so familiar that we have forgotten how curious it is until our attention is drawn to it<sup>1</sup>. This is one of the things on which it would be most interesting to be told more by Professor Westrup, and it is disappointing to read that it "is not clear when this convention originated". His references suggest that he was well on the way to finding out, not only when, but why and how. Let us hope that one day he will do so.

Much else would be worth expanding. "No one would seriously claim that he would prefer to hear 'Der Freischütz' with Berlioz's recitatives", says Professor Westrup. Not seriously claim, no; but if it were possible I would go out any frozen and foggy night when an ordinary performance might fail to lure me, and if not, it would be wonderful to be told what this freakish piece of work of Berlioz's was like. His own treatment of recitatives, in 'The Damnation of Faust', in 'Les Troyens', and so on, is worth critical attention, and so are even Guiraud's recitatives for 'Carmen' and 'The Tales of Hoffmann', the latter quite justly despised but the former, though questionable, so cleverly done as to deserve some study. As for Mozart's *recitativo secco* and that of eighteenth-century Italian opera in

<sup>1</sup> This was once done satirically with a most amusing gag by the late Percy Heming in a performance of 'The Barber of Seville'. At the end of a recitative he sang (it does not matter what the exact words were): "Rosina you shall yet be mine! Pom, pom."

general, much might be said in favour of its musical value, even where, as so often, it was turned out mechanically by the yard. Its great virtue, quite apart from the question of actual quality, is that it keeps a musical stage work going musically throughout, whereas spoken dialogue, though easier to listen to and more intelligible, continually makes it forsake its proper medium for an alien one. It may be objected that recitative is musically on so low a level that it might be just as well to have prose; but, handled by a genius, these changes of level are precisely what make an opera so enjoyable and recitative strangely satisfying even where, judged purely as music, it may be rather tedious. Nothing is more exciting, in Mozart, for instance, than the join between the final cadence of a *secco* recitative and the orchestral opening of the next set number, and perhaps precisely because the dry declamation may have tried our patience a little. A detailed study of Mozart, moreover, would reveal many subtleties, such as his occasional opening of a "number", not in its own key, but in that of the preceding recitative cadence, as in the Susanna-Marcellina duet in 'Figaro' (E major-A major) or in "Batti, batti" (C major-F major).

But this review must not grow into a poor attempt to begin writing Professor Westrup's desired book for him: one can only hope that he will do it himself one of these days. If so he will no doubt use his lecture as a basis for it and, incidentally, correct a small and clearly accidental slip on p. 37, where, discussing Monteverdi's 'Orfeo', he has "Orpheus, leading Eurydice to Hades", instead of "from Hades".

E. B.

*Music of the Western Nations.* By Hugo Leichtentritt, edited and amplified by Nicolas Slonimsky. pp. 324. (Harvard University Press; Oxford University Press, 1957, 40s.)

What purports to be an historical survey of European and North American music, considered as an expression of national culture, is in fact a compendium of dictionary information too compressed for sustained reading, too thin and scrappy to make a satisfactory manual of reference. It thus falls between two stools and ends by satisfying neither the general nor the particular reader. Had the author lived to see the book through the press, the result would presumably have been a reasoned treatise, linking musical culture with that of other arts and so giving a full, rich and vivid perspective; which would, of course, have entailed more labour and would considerably have enlarged the volume.

The opening chapter on Greece does not instil confidence in the book as a whole. "One of the strangest phenomena in the entire history of music is the influence issuing from Greek music, although it almost entirely disappeared more than fifteen hundred years ago." There is surely confusion here. What is meant, as eventually appears, is not Greek music but the theories propounded by contemporary philosophers and mathematicians. Further on a similar confusion is introduced by the suggestion that Lully and Cherubini and even Wagner were influenced by Greek music-drama, whatever that may be, when what is meant is the poetic insight and the stage sense evolved by the ancient Greek

dramatists. The author is on safe ground in his next chapter, which deals with Hebrew music. After that the book becomes little more than a succession of potted biographies grouped under countries. For example, when dealing with England: "By far the most successful English composer of the twentieth century is Benjamin Britten", which leaves too much unsaid. Of course, it depends on what is meant by success as it does also on what is meant by progress in "Honduras. This is the least progressive of all the Latin-American countries in regard to music". Such tabloid generalizations about people or countries get one nowhere. One prefers to remember Leichtentritt for his monumental study of Handel.

S. G.

*First and Last Love.* By Vincent Sheean. pp. 305. (Gollancz, London, 1957, 21s.)

"... I speak, of course, as a member of the public, a listener to performances, not as a student of scores or a philosopher of music". The author, an American journalist with a wide European connection and not primarily a music journalist, is for that matter a peculiarly live member of the listening public and a stupendous enthusiast. He appears to have spent hours, if not years, listening to music day in, day out, tirelessly visiting opera-houses and concert-halls and, still not content, having music continually on the go at home. "My older daughter must have had a great surfeit of music as she was growing up; it used to surge and pulse through the whole house at all hours of the afternoon, evening and night. . . ." She appears to have been what he calls anti-musical from early on. Her father, however, could take it. His first chapter, in which he tells of his youthful days and of the Chautauqua, that is to say the festival of many arts that took place annually in his native district of Pana, Illinois, sprawls but manages to do so delightfully, so that one willingly takes it all in, complete with the two outstanding characters he came across. One was William Jennings Bryan, a persistent runner-up for the Presidency, the other no less than the notorious Mrs. Maybrick. Between them they provided an auspicious start for the career of a celebrity hunter.

Not that Mr. Sheean is simply or mainly a collector of stars; he is fascinated but not blinded by them—Flagstad (that famous coldness of her Isolde which many recall with gratitude, he with wistful disappointment), Toscanini's terrible last rehearsal with the N.B.C. Orchestra, Lotte Lehmann returning to sing in Vienna after the war. This last is a glowing piece of reporting where for once the author's feelings, generally under fair control, get the better of him and sentimentality looms dangerously near, for his soft spot suddenly becomes inflamed and openly sensitive. But it must not be thought that the book is mere gossip; Mr. Sheean is too intelligent for that. He is notably balanced about Giesecking, Furtwängler and other performers who collaborated. In the chapter 'The Troubled Times' he is as troubled as the next. One respects a man who can be thus moved to bewilderment, moved far enough at least to try to get things straight in his mind. He comes eventually to "All one can say is that once war has begun and is being prosecuted with

all the resources available in the last one, the preservation of civilization is problematical, and yet it was done". But was it? S. G.

*Igor Stravinsky: a Complete Catalogue of his Published Works.* pp. 39. (Boosey & Hawkes, London, 1957.)

To celebrate Stravinsky's seventy-fifth birthday his principal publishers have produced this admirable complete list of his works in English, French and German, beautifully printed on art paper and illustrated with some recent photographs. Details of rival publishers appear in full. The composer's output is catalogued twice, chronologically and classified by categories, and there is an alphabetical index. Dates of composition are shown as well as full details of authors of words, instrumentation, and so on. The trilingual arrangement makes some difficulties with transliterations from the Russian: we relapse into "Tschaikowsky" and the publishers are faced with having to spell "Strawinsky" at the composer's behest, although, never sure whether he wanted to use "v" or "w", he reverted to the former when a large number of works were printed with the latter. The list goes as far as it possibly can, taking in the very latest work, the ballet 'Agon' for twelve dancers, for which no precise particulars can as yet be given. And now we are waiting for the catalogue to go out of date in no time, Stravinsky showing no intention of ceasing to be productive; nor will his publishers wish to impose a moratorium on him.

E. B.

*Musical Sketchbook.* By Milein Cosman, ed. by Hans Keller & Donald Mitchell. pp. 116. (Cassirer, Oxford; Faber & Faber, London, 1957, 42s.)

The iconography of music has always tended towards the sentimental. Painters' portraits (perhaps because they are so often self-portraits) do not ordinarily show them in attitudes of inspiration, and Keats was perhaps the last poet to be exhibited to us under the direct influence of moonlight and a nightingale.

But Saint Cecilia is still with us, and may be detected, we fear, flitting through the pages of Miss Cosman's 'Musical Sketchbook'. The artist has certainly the knack of "catching a likeness", as our aunts used to say, but there is something about her soft pencil line, when presented in album form, which suggests spiritual softness too. Furtwängler, de Sabata, Rankl, Seiber—surely there is a harder core in such characters as these, and the various glimpses of operatic ladies give an even greater impression of superficiality. Though it is an odd conclusion, the artist seems to discover a more genuine expressiveness in waistlines than in profiles—substantial Monteux, roundabout Krips, firmly-seated Beecham!—and a few excellent full-face portraits, e.g. Cortot, Strauss, again suggest that the profile is too often a delusive short-cut.

The sketches are accompanied by brief essays from various hands, and these also are at their best when they avoid the genial cliché ("thrilled to the marrow"). Thoughtful reflections on the whole predominate—one may instance Lord Harewood's shrewd comment on the old controversy

whether operatic singing has deteriorated; the great performers of the past, he points out, "sang basically the music of their own day", whereas modern singers, faced with every kind of revival, have to look "in more stylistic directions than ever before". There is one nice witticism—Schnabel's remark that "the only difference between my programmes and those of other pianists is that mine are boring not only in the first half but also in the second".

D. M. F.

*The Galpin Society Journal*, ed. by Anthony Baines. No. X, May 1957. pp. 96. 21s.

It is a pleasure to offer congratulations to this excellent publication on the completion of its tenth year. Founded to the memory of that indefatigable and learned authority on musical instruments, the late Canon Francis W. Galpin, the Society named after him has done good work in continuing his activities; and it was an admirable notion to publish its findings, together with other contributions, in a *Journal* that has maintained a high quality throughout its career. It is beautifully printed, attractively got up and contains plates reproduced in collotype—a change for the better from half-tone. True, the price looks uncommonly stiff, but it is so only to outsiders, for it is the amount of the subscription to the Society, which entitles the member to one free copy of the *Journal*.

A simple calculation reveals the fact that the *Journal* has so far appeared only once a year, but it is hoped to increase the issues. The editor of the first eight numbers was Mr. Thurston Dart, who was assisted with the ninth by Mr. Anthony Baines, the present editor-in-chief. Two French scholars contribute to the present number: MM. Norbert Dufourcq and Pierre Hardouin; the English contributors are Miss Alicia Simon and Messrs. Edmund Bowles, Eric Halfpenny, Frank Hubbard, James MacGillivray and Michael Tilmouth. The contents include articles on instruments in Russia to-day, harpsichord making in Paris, the bassoon in England, the question of the use of instruments in medieval church music, information gathered from a book by William Turner, a seventeenth-century oboe consort, the early medieval Slav *gesle*, French organ-building from the fifteenth to the seventeenth century, Notes and News, and book reviews.

E. B.

*Studia Memoriae Belae Bartók Sacra*, ed. by Z. Kodály & L. Lajtha. pp. 544. (Hungarian Academy of Science, Budapest; Boosey & Hawkes, London, 1956, 35s.)

This hefty volume is designed as a tribute to Bartók the folklorist, and is of interest to other folklorists rather than to the Bartók student or the general reader. It contains 26 contributions, in German (13), English (8) and French (5), all concerned with folk music except V. Beliaev's on 'Early Russian Polyphony' and C. Brailoiu's sizable study of 'Pentatonismes chez Debussy'. Thirteen of the essays are on the music of Hungary and her South-East European neighbour countries, with others on aspects of Brazilian, Venezuelan and Guatemalan, Greek and Chinese

music. The British contributions are by Maud Karpeles, on Cecil Sharp, and by Margaret Fay Shaw, on 'Gaelic Folksongs from South Uist'.

Besides the articles by Beliayev and Brailoiu there are three that are possibly of more general interest and applicability, beyond the sphere of folk music. These are all concerned with tone-systems and modes, and are all by contributors in Hungary, where folk music research is now cultivated with almost obsessive intensity and thoroughness. There are four other excellent articles by Hungarian contributors, including one on the systems of classification adopted in editing the huge 30-volume 'Corpus Musicae Popularis Hungaricae' now in course of publication. When this is finished Hungarian folk music will surely be, if it is not already, the most profusely documented in the world. C. M.

*Mozart: l'année Mozart en France, Livre d'or du bicentenaire.* Special number of 'La Revue musicale', No. 231. pp. 302. (Richard-Masse, Paris, 1956, Fr. 2,000.)

Few of the journals which brought out special Mozart numbers in honour of the bicentenary of the composer's birth attempted anything as ambitious as 'La Revue Musicale'. Its tribute, sponsored by L'Association Française des Amis de Mozart, extends to over 300 quarto pages and contains contributions from over 50 writers. A note from the editor speaks of the diversity of their offerings; differ they certainly do, but not more noticeably in subject and treatment (which is presumably what he had in mind) than in substance and merit.

The tributes from fifteen French musicians are particularly disappointing. There are too many would-be profundities or empty rhapsodies such as, in the first category, M. Daniel-Lesur's "Beethoven se meut dans le temps. Mozart se tient dans l'espace. Mozart c'est une promesse d'éternité pour la musique" or, in the second, M. Henri Tomasi's "Mozart était au dessus de l'humain. Peut-être un ange! . . . Cette fulgurante apparition dans la domaine mystérieuse de la musique m'a toujours laissé rêveur . . .". The men of letters, as quoted by M. Jean Roy in his contribution 'Les Ecrivains français et Mozart', make a much better show. Most of them, alas, are dead.

Many of the more down-to-earth contributions are also rather thin, being at best elegant variations on familiar themes; but there are a few which really do have something new to put on record or some fresh point of view to advocate. The three singled out for special mention are merely those which the present reviewer found the most stimulating.

Pride of place must surely go to M. Étienne Souriau for his witty and challenging essay on 'Mozart et Ingres'. He takes as his starting-point Ingres's great painting 'L'Apothéose d'Homère', in which Mozart appears, somewhat surprisingly, as one of the Homerides, the happy band of geniuses who acknowledged Homer as their master. He then proceeds to show that this was no irresponsible whim on Ingres's part, a wilful intrusion into the wrong context of one of his personal favourites, but a choice that can be justified if attention is focused not upon the Mozart of 'Die Entführung', 'Figaro', 'Don Giovanni' or 'Die Zauberflöte', but on the composer of 'Mitridate', 'Ascanio in Alba', 'Lucio



Silla', 'Il sogno di Scipione', 'Idomeneo' and 'La clemenza di Tito'. He protests against the neglect of this "classical" element in Mozart's inspiration and defends 'La clemenza', in particular, against the usual criticism that it was a belated exercise in a long out-moded form.

C'est confondre [he says], un classicisme en effet vieilli, épris d'une antiquité travestie, anachronisée, galantisée et transformée en féerie, avec ce néo-classicisme de la fin du XVIII<sup>e</sup> siècle . . . qui rêve d'une antiquité plus grave, supposée plus fidèle, en tous cas plus riche de teneur humaine et universelle, où Mozart se situe dans et avec son époque et qui se retrouve alors comme une source vive d'inspiration jusque dans les arts plastiques et dans les arts mineurs. Ainsi cette partie de l'œuvre de Mozart n'est nullement celle qui rattache au seul passé: elle le maintient en pleine actualité d'époque. Elle tend la main à un certain aspect de l'avenir, celui où on retrouvera Ingres en face de Delacroix, où on trouvera encore le Berlioz des 'Troyens' en face du Berlioz de la 'Damnation'.

To neglect this side of Mozart's art is, he claims, to neglect the epic aspect of his genius. It is also, he might have added, to neglect one of the links that bind him to Beethoven.

In this same group of what might be called "studies in comparison" there is also, as it happens, an excellent short essay on Mozart and Beethoven by M. Jacques Duron. He quotes a dictum of Charles Münch—"J'ai deux baguettes: l'une faite d'âme quand je dirige Mozart, l'autre faite de cœur quand c'est Beethoven"—and then proceeds to question its implications and finally to revise the equations: Mozart = *âme*, Beethoven = *cœur*. "Je dirais", he says, "que la première [the music of Mozart] est essentiellement une musique de l'amour, un perpétuel 'mon cœur soupire' et que la seconde [the music of Beethoven] se rattache, dans l'amour même, à un au-delà de l'amour." This may seem very similar to the type of effusion already condemned above, but M. Duron is saying, in however flowery a way, not what he considers appropriate to the occasion but what he feels in his heart to be the truth. Beethoven appears again in M. Carl de Nys's 'La Spiritualité de Mozart', but this time does not come off nearly as well. Mozart's Mass in C minor, in M. de Nys's opinion, is one of the supreme summits of the whole range of church music; Beethoven in D and Bach in B minor cannot approach it. Mozart's church music still needs defenders, and elsewhere M. de Nys himself battles shrewdly as well as valiantly, but all but the most fanatical Mozartians will feel that this is going just a little too far.

The articles on Mozart's travels in various countries add little to what is already known. The best of them is Robert Bory's 'Le Séjour en Suisse de la famille Mozart en 1766'. Among much that is new or unfamiliar M. Bory quotes from two contemporary accounts of Mozart as a boy prodigy in Geneva: a letter from Gabriel Cramer, *Voltaire's* Genevan publisher, and a passage from the 'Mémoires ou Essais sur la musique' by the composer Grétry, who was in Geneva at the time, which has escaped the notice of most of Mozart's biographers, no doubt because Mozart is not mentioned by name.

The sub-title of this volume is 'L'Année Mozart en France', and its last section is devoted to reviewing what was done in France to celebrate the bicentenary. It is a heartening record of a remarkable achievement and for future chroniclers of the growth of Mozart's reputation may well prove the most valuable part of the book.

C. B. O.

*La France et la musique occidentale.* By Henry Barraud. ('Pour la musique' series.) pp. 215. (Gallimard, Paris, 1956, Fr. 750.)

This small popular study of French musical history seems designed for the same kind of public as the volumes of our own Home University Library. The author is a composer well known in France for ambitious works of eclectic style, and he has held high office in the French broadcasting world since the war.

It seems that in France, as in England, many music-lovers are still extraordinarily ignorant of their own country's music, and it is to such readers—enthusiastic but neither scholarly nor technically equipped—that M. Barraud addresses himself. His theme is simplified by his belief that France is "the *doyenne* of musical nations in the western world"; and certainly we can agree that no other European country has a musical history of comparable length and distinction. We can even admit that, whereas German musical influence has often proved stifling in the past, that of France has been a liberating rather than an "annexing" force. On the other hand M. Barraud occasionally spoils a good case by a tendency to over-statement which will put his more sophisticated readers on their guard. He claims, for instance, that Claude Le Jeune "anticipated" Monteverdi, whom he even speaks of as "adopting Claude Le Jeune's dramatic chromaticism". It has in the past been a short step from claiming "anticipation" to crediting the earlier composer with the later man's achievement, as has sometimes been done with Gluck's Italian precursors; and it has always been a danger with historians who write of an art from the point of view of a single nation, even when that point of view is not as overtly "nationalist" as that of, for instance, the Czechs. M. Barraud is on the whole laudably free from this tendency. He even refuses to class Gluck's mature Paris operas as French, preferring to consider them cosmopolitan in style; and he is remarkably fair to Wagner, seeing his alternate vilification and adulation of France as the flattering ambivalences characteristic of the lover.

The best French music demands, M. Barraud believes, a considerable amount of intelligent co-operation from the listener, and this characteristic has preserved it from "undesirable promiscuities". An art of suggestion rather than statement is not likely to achieve popularity with the grosser public, and this aristocratic reserve has been the hallmark of French music from the earliest days. Now it seems that reserve threatens to become impenetrability; but M. Barraud is discreetly factual about the latest developments in French music, and the reader finds information rather than guidance.

M. D. C.

*Chopin.* By Camille Bourniquel. ('Solfèges' series No. 5.) pp. 192. (Éditions du Seuil, Paris, 1957.)

It is just possible that more nonsense has been written about Chopin than about any other great composer. And great he remains, *pace* M. René Leibowitz (quoted here), who is reported to have come smartly to attention with what sounds like a new party political slogan—or perhaps it is simply dodecaphonic irritation—putting Chopin in his place, once and

for all, as "le plus superficiel des génies". It would seem, therefore, that nonsense about Chopin is still being uttered. The author of this podgy little volume gets away with a bad flying start; her opening chapter is illustrated with shots from films that are completely nauseous. To have to look at "Chopin (Cornel Wilde) et George Sand (Merle Oberon) dans 'La chanson du Souvenir'" while making one's way through the letterpress in an attempt to discover what the author has to say (in the event, precisely nothing) about the film, is not conducive to patience. As well give up reading, one feels.

As it happens, however, one's worst fears are proved groundless. The book quickly improves, and one is agreeably surprised to discover that in Mme. Bourniquel there is a writer who knows her subject, can draw on the right authorities and call the wrong to question. Her chapters of biography, slightly disfigured here and there by the popularizer's witchery, are well written and dependable. She gives the impression of being deeply implicated in Chopin's situation, feeling the tragedy within it intensely; but unlike others who have shared her sentiments with regard to that strange young man, she seldom slopes over into sentimentality. Chopin emerges as a human being.

The author then comes to the more hazardous part of her study, that of the music with the man absent; and there, not unexpectedly, she is much less revealing. How, for that matter, can a writer describe a nocturne by Chopin, unless it be in cold technical terms reinforced by plentiful music-type examples? The author eschews technicalities, is liberal with examples (though even so there are too few) and relies on the opinions of other musicians, notably Alfred Cortot, though not his alone; there are pertinent quotations from such varied sources as Liszt, Schumann, André Gide and (especially interesting, these) Maurice Ravel. She has allowed Prof. Gerald Abraham's short and very illuminating study of the mazurkas to slip through her net. Otherwise she is well informed.

S. G.

*Hector Berlioz: 1803-1869.* Special number of 'La Revue musicale', No. 233, ed. by Albert Richard. pp. 147. (Richard-Masse, Paris, 1956, Fr. 1,500.)

The most valuable article in this special number is the last: a fifty-page bibliography of Berlioz's literary work. It will be indispensable henceforth to all research students. They will find in it a chronological catalogue of the articles Berlioz contributed to various journals in his career as a critic. This notable effort has been carried through by J. G. Prod'homme with the zeal of a scientific investigator working under laboratory conditions and the devotion of a dedicated admirer. He suggests that his list has no pretensions to being complete; yet it seems unlikely that it will need much revision. Berlioz has been well served here; better than in the rest of this number, which contains a good deal of dead matter that, value for value, cannot compare with M. Prod'homme's catalogue. There is an interesting study of Berlioz's melodic invention by Evelyn Reuter and another dealing with his harmonic textures by Jacques Chailley. Leo Lack details a letter he has unearthed in which

Berlioz asks the then Minister of War to be paid for the performance, at the Invalides funeral of Damrémont, of the Requiem Mass. More significant is another new letter, discovered in the Austrian diplomatic archives by A. E. de la Maestre. It is addressed to the Ambassador in Rome with the inscription "In simili à Naples, Florence, Turin, Parme" and is signed Metternich. It warns the recipient of the presence in Rome of a young French student named Hector Berlioz, suspected of entertaining doctrines according to Saint-Simon, and therefore to be watched, so that if at any time he should ask for an Austrian visa he shall be refused.

S. G.

*Heiligenstädter Testament* (Beethoven), ed. by Hedwig M. von Asow, facsimile + 32 pp. Publication of Internationales Musiker-Brief-Archiv. (Doblinger, Vienna & Wiesbaden, 1957, Mk. 6.50.)

The publication of a facsimile edition of Beethoven's Heiligenstadt Testament is a fitting commemoration of the 130th anniversary of his death. Since its discovery by Schindler in the summer of 1827 this famous last will and testament, written in Beethoven's thirty-second year, has been facsimiled either partially or in its entirety in various books and periodicals. It has now been edited with a short and admirably worded commentary by Frau Hedwig M. v. Asow.

This most moving document might be described as Beethoven's *de profundis* uttered in despair at the realization that his deafness was increasing and would probably be incurable. To explain the circumstances attending the beginning of his long martyrdom the editor has appropriately added three letters on the same subject written by Beethoven to his closest friends at that time, one to Karl Amenda and two to Franz Gerhard Wegeler. It is a pity that the holograph of the letter to Amenda, recovered some years ago and now in the Beethovenhaus, Bonn, H. C. Bodmer collection, was not consulted. For the missing words would have been supplied and, what is even more important, the letter would have been correctly dated, *i.e.* 1 July 1801. Furthermore, on internal evidence the first letter to Wegeler (pp. 18-20) should be dated 29 June 1801, not 1800. But apart from these small blemishes the monograph is a praiseworthy tribute to the memory of Beethoven. E. A.

*Die musikalische Form in den Werken Carl Orff's.* By Ingeborg Kiekert. ('Forschungsbeiträge zur Musikwissenschaft', Vol. V.) pp. 178. (Bosse, Regensburg, 1957.)

This country has, on the whole, taken not very kindly to what it has so far heard of Carl Orff's music. Admittedly, this is not very much: 'Carmina Burana', 'Catulli Carmina' and the opera 'Die Kluge' in a studio broadcast about exhaust the list of English performances. Yet seeing the great esteem and popularity Orff enjoys in his native Germany a question forcibly suggests itself: does the reason for our coolness lie in our insularity or could it be that like some wines his music does not travel? Probably both. English criticism seizes on the artlessness of Orff's style, the primitivity of his melody, harmony and texture, the deliberate ingenuousness of his dramatic subjects. Yet after a reading of the present study one may

well feel that in applying the criteria of sophisticated æsthetics to him, we fail to meet the composer on his own ground and that only by being prepared to accept his premises are we likely to discover a more positive approach to his *œuvre*. Ingeborg Kiekert sets out to study a single aspect of it, its form, but in so doing she touches most illuminatingly on the vital question of his artistic aims.

Orff has almost entirely devoted himself to the stage—opera and scenic oratorio—and the author shows how his dramatic concepts, following a general trend of the inter-war years, were largely formed in reaction against the Wagnerian type of the *Gesamtkunstwerk*, against the use of music as a vehicle for psychological interpretation, against the flooding of opera with metaphysics and philosophies, against the choice of remote mythological subjects. Like Stravinsky and the early Hindemith, Křenek and Weill, Orff sought to turn away from the subjective, the individual and the emotional towards the objective, typical and narrative, and to reconstitute opera as a kind of “sung pantomime” (Busoni), using the classical forms of aria, song and dance. (Miss Kiekert here draws an apt parallel with the English masque, but she is misinformed in stating that acting was excluded from it.) Also, the new tendencies in the German theatre of the period exercised their influence on Orff, tendencies that largely originated in a reaction against the centuries-old tradition that the stage must create a world of illusion and cast a magic spell on the spectator, thus compelling him to a complete identification with it and its character. Like Weill, Orff subscribed to Brecht’s “alienation” theory, a theory according to which the theatre, far from creating the illusion of an imaginative reality, must remain pure “theatre” and hence put an estranging distance between the stage and the spectator; it must also eschew “drama”, with its character development, sharp vicissitudes and emotional high-lighting. The result is, as seen in Brecht’s later plays, a theatre essentially epic and static, treating of themes of simple yet universal human significance and presenting the *dramatis personae* not as individual characters but as types. They are, much like the characters of a medieval morality, abstractions of human virtues and vices, embodiments of spiritual and instinctive drives. We meet this kind of morality in Orff’s trilogy ‘*Carmina Burana*’—‘*Catulli Carmina*’—‘*Il trionfo di Afrodite*’, which deals with the theme of love as instinct and spiritual force.

With such a concept of the functions and aims of musical drama it was natural that Orff should evolve a style in which music, words and movement form the kind of insoluble unity assumed to have been characteristic of ancient Greek tragedy and, even farther back, of the magic ritual of early cultures. To achieve this archaic kind of unity Orff deprives music of the autonomy it possesses in traditional opera and oratorio; he discards it as a means of interpretation and sees its paramount function in its magic power to enhance the effect of words, gestures and movements. He too aims at a *Gesamtkunstwerk*, yet on an entirely different basis from Wagner’s. While in Wagner it was music and above all the symphonic orchestra which played a pre-eminent part, in Orff no single constituent is allowed to stand out, and on the rare occasions that this happens, it is to obtain a special and momentary effect.

Now, given this abandonment of the autonomous character of music,

the question arises whether specifically musical forms are at all possible in Orff's dramatic works and, if so, what is their nature. Answering the first half of this question in the affirmative, Miss Kiekert devotes the best part of her study to an analysis of these forms and, generally, of the musical means by which Orff seeks to establish coherence, contrast, unity in diversity and so on. To enter into details would go beyond the scope of a review, and it must be averred that Miss Kiekert's painstaking thoroughness, admirable for her particular purposes, leads her into producing something like a university dissertation from which her book has in fact every appearance of having originated. She shows that rhythm is the most important of Orff's structural elements, and here she distinguishes between what she calls logogenetic and orchogenetic rhythms, the first springing from the prosody of the words, the second from the dance, in which context she relevantly points to the presence of marked dance rhythms in Bavarian folk music. (Orff is a Bavarian.) This all but complete reliance on the rhythmic factor excludes any appreciable degree of melodic and harmonic development and replaces it by stereotyped repetition and variation of rhythmic patterns: in other words, not development in the traditional sense but serial juxtaposition or *Reihung* is Orff's chief principle of construction. Hence the sophisticated listener's impression, after an initial stimulation, of a growing monotony in such a work as 'Carmina Burana'. As for Orff's remaining devices with which to achieve coherence and continuity, there is his use of tonality in its most primitive form of a certain note recurring so frequently that it is finally felt as the tonal centre of a scene or even a whole act; there are his recurrent themes and motives calling to mind the "reminiscence" of eighteenth-century opera; and there is his employment of the Litany and the Sequence from medieval song. The same tendency towards the primitive and archaic is manifest in his orchestral style, which eschews a rich blend of colours and, instead, favours a bald antiphonal opposition of the various orchestral groups and even of single contrasting instruments. (In this context it is interesting to observe that as a rule a theme always appears on the instrument on which it was first introduced.) The strings, significantly, no longer form the core and the percussion assumes a dominant position, e.g. the orchestra for the opera 'Antigonae', with its six pianos and nearly three score of percussion instruments.

Yet, notwithstanding this deliberate *dépouillement* for which another, less elegant and plainer term might be "impoverishment", Orff shares with the romantics a strong urge to conjure up with the utmost vividness the spirit and atmosphere of a dramatic subject, even the historic period to which it belongs. This leads him to the adoption of the extreme albeit most intriguing measure of using the original language of a text, i.e. medieval Latin and German in 'Carmina Burana' and ancient Greek in 'Il trionfo di Afrodite'. And while his essential style remains unaltered, in each new work his musical utterances take their tone and temper from the particular subject he happens to be dealing with. These and other things Miss Kiekert discusses knowledgeably and lucidly, and even though her study is not likely to induce in this reviewer a major change in his estimate of Orff's artistic stature, it has at least helped him to a better and more considered appreciation of his artistic aims.

M. C.



*Johann Wilhelm Hertel: Autobiographie*, ed. by Erich Schenk. ('Wiener musikwissenschaftliche Beiträge', Vol. III.) pp. 119. (Böhlau, Graz, Vienna & Cologne, 1957, Mk. 9.60.)

Hertel (1727-89) was a minor musician born, like Bach, at Eisenach and spending the whole of his working life at the court of Schwerin. He wrote his autobiography five years before his death, but it has never before been published complete, *i.e.* on the basis of three extant versions, one holograph, the other two copies with various alterations. Alfred Einstein intended to publish it in his 'Lebensläufe deutscher Musiker, von ihnen selbst erzählt', but had to leave Germany before the project materialized. The task of publication has now been undertaken by Dr. Schenk, how painstakingly may be judged by the fact that his explanatory notes, which again and again give us precise information where Hertel, dealing with local and contemporary affairs, took the reader's knowledge for granted, occupy nearly a third of the book.

Much of Hertel's writing is mere gossip and description of trivialities, set down in an old-fashioned German made none the easier by his erratic spelling; but he is extremely entertaining and, without being aware of it, paints pictures of his time and environment full of atmosphere and picturesqueness. He has a very engaging, largely unconscious humour and an extremely good opinion of himself to which he gives disarmingly unrestrained expression by the simple expedient of writing in the third person, as though he were reporting on somebody else he wholeheartedly admires. The 'Self-Portrait', as he entitles his final section, is nothing if not flattering. But he is unable to convey the impression that he was an important composer, though he wrote much music of sundry kinds and, to do him justice, he does not try very hard. E. B.

#### BOOKS RECEIVED

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- Die Choralbegleitung des 18. Jahrhunderts in der evangelischen Kirche Deutschlands*. By Martin Blindow. pp. 192. (Bosse, Regensburg, 1957.)
- Die Dresdner Instrumentalmusik in der Zeit der Wiener Klassik*. By Richard Engländer. ('Uppsala Universitets Arsskrift', 1956:5.) pp. 160. (A.-B. Lundequistska Bokhandeln, Uppsala; Harrassowitz, Wiesbaden, 1956, Kr. 16.50.)
- Dix Années à la Chapelle Royale de Musique: d'après une correspondance inédite (1718-1728)*. By Norbert Dufourcq & Marcelle Benoit. pp. 72. (Picard, Paris, 1957.)
- Hugo von Hofmannsthal*. By Hanns A. Hammelmann. ('Studies in Modern European Literature and Thought'). pp. 64. (Bowes & Bowes, London, 1957, 7s. 6d.)
- Iniziazione al 'Flauto magico'*. By Guglielmo Barblan. (Offprint from a symposium 'Mozart', pp. 23. (Edizioni della Scala, Milan, 1955.)
- 'La finta filosofa' di Gaspare Spontini*. By F. Schlitzer. pp. 13. (Offprint from 'Il Fuidoro', 1957.)

- La música religiosa en el área de Rosario de Santa Fe y en el Convento San Carlos de San Lorenzo, durante el período aproximado de 1770 a 1820.* By Francisco Curt Lange. ('Cursos Libres de Portugués y Estudios Brasileños'), pp. 62. (Rosario, Argentina, 1957.)
- Mozart and Masonry.* By Paul Nettl. pp. 150. (Philosophical Library, New York, 1957, \$4.75.)
- Mozart en France.* pp. 76. (Bibliothèque Nationale, Paris, 1956.)
- Mozart's Don Juan.* By Pierre Jean Jouve. Translated by Eric Earnshaw Smith. pp. 107. (Vincent Stuart, London, 1957, 16s. 6d.)
- Musique dans la Bible.* By Edith Gerson-Kiwi. (Offprint from 'Dictionnaire de la Bible', Supp. T.V.) pp. 56. (Pirot, Paris, 1956.)
- Proceedings of the Royal Musical Association, 82nd Session, 1955-56.* pp. 111. (R.M.A., London, 1956, 25s.)
- The Art of Singing.* By Arthur Cranmer. ('Student's Music Library'.) pp. 90. (Dobson, London, 1957, 8s. 6d.)
- The Art of Tympanist [sic] and Drummer.* By Andrew A. Shivas. ('The Student's Music Library'.) pp. 72. (Dobson, London, 1957, 8s. 6d.)
- The Electrical Production of Music.* By Alan Douglas. pp. 223. (Macdonald, London, 1957, 28s.)
- The Magic Baton: Toscanini's Life for Music.* By Filippo Sacchi. pp. 224. (Putnam, London, 1957, 21s.)
- The Memoirs of Beniamino Gigli.* Translated by Darina Silone. pp. 277. (Cassell, London, 1957, 21s.)
- Tonal Counterpoint.* By Leland H. Procter. pp. 155. (Wm. C. Brown Co., Dubuque, Iowa, 1957, \$3.00.)
- Tragic Muse: the Life and Works of Robert Schumann.* By Percy M. Young. pp. 256. (Hutchinson, London, 1957, 21s.)
- Tutto il teatro di Mozart.* By Andrea Della Corte. pp. 178. (Edizioni Radio Italiana, Turin, 1957, L.900.)
- Visages et perspectives de l'art moderne,* ed. by Jean Jacquot. pp. 209. (Centre National de la Recherche Scientifique, Paris, 1956, Fr. 1,200.)

**Reviews of several books are postponed, partly for lack of space, but in some cases because they are of such importance that their reviewers asked for plenty of time to do them justice.**

#### REVIEWERS

B. W. G. R.	Dr. Bernard Rose	E. B.	Editor
C. B. O.	Dr. C. B. Oldman	I. K.	Professor Ivor Keys
C. M.	Colin Mason	M. C.	Dr. Mosco Carner
D. M. F.	Denys M. Forrest	M. D. C.	Martin Cooper
D. W. S.	Denis Stevens	P. J. P.	Peter J. Pirie
E. A.	Emily Anderson	S. G.	Scott Goddard

## REVIEWS OF MUSIC

*The Works of Henry Purcell*. Vol. XXVII: Miscellaneous Odes and Cantatas, ed. by Arnold Goldsbrough, Dennis Arundell, Anthony Lewis & Thurston Dart. (Novello, London, 1957. £5 5s.).

At a point in time just half-way between the mistaken bicentenary celebration of Purcell's birth and the correct bicentenary commemoration of his death, the Purcell Society was founded in 1876 "for the purpose of doing justice to the memory of Henry Purcell, firstly by the publication of his works, most of which exist only in MS, and secondly by meeting for the study and performance of his various compositions". In spite of its impressive committee, it did not flourish greatly in its early years. The first of several major reorganizations occurred in 1887, when W. H. Cummings (who had edited the very first volume, 'The Yorkshire Feast Song') and W. Barclay Squire pushed the scheme forward at a steady pace, uninterrupted even by the 1914-18 war, until an apparently dead stop was reached in 1928 with Dennis Arundell's edition of 'King Arthur'. In half a century, 26 volumes had appeared, at an average rate of one every two years. Composers and scholars worked hand in hand to produce these volumes, whose pompous Victorian format has long been the delight and the despair of Purcell lovers the world over. But the presence, on the list of editors, of such names as Vaughan Williams, Stanford and Somervell, of Wooldridge, Arkwright, Barclay Squire and Fuller-Maitland, testifies with wonderful though variegated eloquence to the honour in which Purcell's name was and still is held. After an interval of nearly thirty years, a new volume is launched under the aegis of a newly-constituted committee, which (if at first sight it bears a somewhat odd resemblance to a delegation from Cambridge University) has every appearance of bringing this project to a satisfactory conclusion.

Thus the first purpose of the original Society will eventually be fulfilled. The second purpose, mainly concerned with performances of Purcell's music, has been largely fulfilled in recent years through the good offices of the B.B.C., and in particular its Third Programme, whose musical activities were in its early years happily influenced by the Society's Honorary Secretary. It is likely that public performances, too, have been on the increase since the inception of a popular Purcell edition in 1939, edited by Gerald Cooper and Edward J. Dent. Yet however much one may feel that Purcell's works are part of every intelligent Englishman's musical inheritance, the fact remains that out of the 26 volumes so far published only two remain in print; and further, that even if (as is to be surmised) all these volumes are eventually reprinted, the intelligent Englishman who has acquired an excellent complete Shakespeare for a couple of guineas will have to find a couple of hundred guineas if he wants to buy and bind a complete Purcell.

One might well ask the reason for such extravagance in times like ours. At a rough guess, I should say that the paper alone in this new volume accounts for a third of its cost. Yet the surface area of each page contains

rather more blank space (if my arithmetic is correct) than actual music. As a result, the volume not only declines to enter my briefcase, but even refuses my largest shelves, including those that accommodate with ease the Plainsong and Medieval Music Society's gargantuan Sarum Gradual and Antiphoner. In connection with the relative area of music and blank space, the excellently produced 'Musica Britannica' volumes offer an instructive comparison, for there the proportion is roughly two-thirds music and one-third margins. These volumes are thus much less expensive and much more easily handled. I fully realize that the traditions and format of 1876 must be followed in order to standardize the series, but I would nevertheless make a plea here and now for reprints of smaller size, using if necessary photo-litho reduction techniques. The Monteverdi-Malpiero edition is a good format for all practical purposes, and one that might profitably be imitated. A glance at the Monteverdi volumes has called to mind another instance of pointless wastage in the Purcell Society's editions, and that is the constant duplication of the original continuo part and the left-hand part of the harpsichord. If these two were amalgamated, the blessings would be twofold: some two dozen pages of engraving could be saved, and interference with Purcell's bass would be automatically precluded. I shall have more to say presently about this latter question.

Three Odes, four Secular Cantatas and one fragment of a cantata are included in this twenty-seventh volume, and most of these items will be new to Purcell enthusiasts, some of whom may however be acquainted with the fine song on a ground, "Here let my life with as much silence slide" in the setting of Cowley's 'If ever I more riches did desire'. The Odes, as A. K. Holland has said, "were frankly occasional pieces and probably never had more than a single performance". It is incontestable that some of the later Odes contain much fine music, whether occasional or no, and it should also be remembered that the history of occasional music has still to be written. It would be unfair to make comparisons between works written to order and the more personalized products of leisure hours. Purcell was quite capable of writing inspired music for a relatively uninspiring occasion, for example in the sonorous choruses and the song on a ground ("The sparrow and the gentle dove") in that anonymous but delightfully outspoken epithalamium for Prince George and Lady Ann, with which the volume begins.

'Celestial Music', though only six years later in date than 'From Hardy Climes', shows much more of the rising Lullian influence. Yet it also shows us Purcell the polyphonist, who could no more resist a highly contrapuntal chorus when Apollo is described as "The God of Wit" than Strauss could deny himself a colossal fugue in the *Von der Wissenschaft* section of 'Also sprach Zarathustra'. Purcell brings off a splendid contrast when his text changes to "whom sacred music calls her deity", and homophony at last prevails. There are two fine ground-bass songs in this Ode, the first ("Her charming strains") being somewhat akin to the ground in the previous Ode, in that both permit the ground bass to modulate, and both end with a characteristically Purcellian *ritornello*, in which the ground is worked out at some length for instruments only.

The third Ode, 'Great Parent, Hail', was written for the centenary celebrations at Trinity College, Dublin, in 1694. It thus shares the same year as 'Come ye sons of Art', but it does not share the mellowed brilliance of this justly famed work. Westrup comments on the imaginative writing for bass soloist, but rightly qualifies it as "not enough to compensate for several pages of barren pomposity". There are however one or two happy illustrative touches, as the gaily hocketing "next, next, next . . . recite" and the part where "Boyne or Shannon flows", to ascending then descending quaver groups.

'Hark, Damon, hark' is the first of the cantatas; it is slight but charming, and set for a modest group of only soprano and bass soloists, three-part chorus, two recorders, two violins and continuo. 'Hark, how the wild musicians sing' is a more extended cantata, though it was clearly designed for a masculine and convivial occasion. Tenors and basses are the only voices heard, whether as soloists or in chorus, and the accompaniment (for two violins and continuo) is of the simplest. In 'If ever I more riches did desire' two ladies are admitted—or two boys, if the designation of soprano is not to be taken in the modern sense—and these share with a bass soloist the verse sections which alternate throughout with choruses and *ritornelli*. We know who the bass was, for at the words "and down they fall" the three successive Ds, descending in octaves, are marked "Gostling".

The most extensive text set is that of 'In a deep vision's intellectual scene', also by Abraham Cowley. This cantata takes the form of a trilogy, the respective sections for bass, soprano and bass each being followed by a short chorus. The complete text of the poem is given on pp. xxvii-xxx, but it should be noted that Purcell omits roughly one-third of Cowley's lines in his very moving and flexible setting. Finally comes 'We reap all the pleasures', of which only a symphony and a short chorus are preserved. All in all, this is a fascinating group of pieces, not least remarkable for the references to music which abound in the texts, and which always seem to encourage Purcell in his marked vein of individuality.

In the matter of editing, this volume has been entrusted to four scholars of widely differing views. The treatment of the continuo part alone is astonishing in its variety, ranging as it does from the maidenly-modest two-part writing favoured by Messrs. Dart and Lewis to the back-falls and inverted arpeggios of Arnold Goldsbrough and the fantastic chordal cornucopia, by Bechstein out of Wagner, hurled at us by Dennis Arundell. Personally, I like the Dart-Lewis school, and I am interested (though not always convinced) by the Goldsbrough approach. The big guns of Arundell are so completely anachronistic—many chords contain seven notes and bass octaves are interminably doubled—that I began to wonder whether the true title of this cantata could not be "Hark, how the wild musicians play".

In general, Lewis's editing is exemplary, though there are many points in his scores where elucidatory rhythms might be standardized: bar 83 of the first violin part ('From Hardy Climes') is not explained until bar 115. There are similar examples in the cantatas, and perhaps it should have been mentioned in 'Hark, Damon, hark' that the flutes are really recorders. Dart has done this in his edition of the Dublin ode. It would

have been as well to explain that strings could double the chorus on pp. 14 and 26, just as effectively as on p. 6.

I could have wished for more frequent indications of hemiolas in Goldsbrough's continuo part, which is written with a real feeling for the harpsichord. It is sometimes a little difficult to decide what the square brackets really contain, and why some points of interpretation are relegated to the collation, while others are placed above the text. For instance, shortened upbeat quavers are shown up to and including page 32 by superscript semiquavers. On p. 33 the same technique is used for the string parts, though the vocal line is peppered with asterisks. The remark at the foot of the page, "See Commentary", is unnecessarily cryptic to my mind, for when one turns to the commentary for p. 33 one finds only remarks about dynamics in the string parts, the use of organ as continuo (a significant point, and one which might have been included on the music-page itself) and octave transposition in the first violins. The explanation of the mysterious asterisks occurs in a general homily at the end of the collation proper (p. 163, col. 2, par. ii), and all we are told is that there should be some freedom in the interpretation of the quaver lengths. I am sure that it would have done no harm to print superscript semiquavers in the vocal line, leaving the singer to alter it (this would probably happen anyway) at will. Oddly enough, when similar shortenings are expressed in the next higher note-values (p. 38), Goldsbrough encloses his suggestions in square brackets, though these may also signify rectifications of errors, phrase marks from one particular manuscript or editorial additions. Is this use just a little loose? Actually Goldsbrough's editing is both challenging and imaginative, but I do feel that the way in which he expresses his often excellent ideas is rather confused and confusing.

Dart's edition of the Dublin Ode is good, and the collation is succinctly handled, but there is a genuine dearth of dynamics (only one *f* and one *p* in the first 140 bars) and no tempo marking whatever. In fact, Arundell is the only editor who does try to help the tyro by offering metronome marks. Unfortunately he spoils this good move by adding pulse-rhythms (*sic*) given him by Barclay Squire and then stating that they do not refer to the conductor's beat. When I first read these remarks I thought that we were fast approaching the awful abyss of the Lost Tradition, but it seems there is no more than simple confusion here, and performers can best avoid it by keeping to the metronome markings. Apart from the continuo, Arundell's editing is fairly satisfactory, though I am sorry to see him displace a typically Purcellian retardation (p. 109, bar 131) by a "right" note.

In his Introduction to this volume, Professor Lewis admits his responsibility for "any minor changes made to secure uniformity of presentation". I cannot help thinking that in some instances major changes would have been preferable to minor ones, even at the risk of making the separate editors toe some kind of line. There is always a latent disadvantage in having a mixed bag of editors—the recently published 'Anthologie de la Chanson Parisienne' is a case in point—however much one may feel that each individual point of view is worthy of statement. This volume will, nevertheless, do a power of good for Purcell; performance resources are



not vast, and some of the pieces could easily be performed even at concerts in schools. An occasional departure from *bienséance* ("Awful Matron, take thy seat", p. 74) will doubtless be overlooked, even in the best of public schools, while public concerts would gain immense benefit and variety from the inclusion of an ode or cantata. It is devoutly to be hoped that further volumes may follow soon.

D. W. S.

Toch, Ernst, *Third Symphony*, Op. 75. Miniature Score. (Mills Music, New York & London, 17s. 6d.)

Ernst Toch's third Symphony was written in response to a commission to commemorate the American-Jewish Tercentenary in 1954. That it thus should be "about" a Jewish theme and perhaps the most poignant one of all—the theme of Ahasuerus: the Jews' historical fate since the diaspora—was fitting and appropriate. The composer has indicated it in the apt quotation from Goethe's 'Werther' inscribed on the first page of the opening movement: "Indeed I am a wanderer, a pilgrim on the earth—but what else are you?". It is a theme from which Toch has drawn inspiration for a work of considerable dramatic impact. Tragic strife and conflict are its dominant note—so much so that contrast of mood is scarcely discernible between the first and last of its three movements.

Toch is a composer of great experience and versatility; his skill shuns no technical problems. He handles the symphonic form and texture with easy assurance, he invents themes which are pregnant and clear-cut, he develops them deftly and logically, his command of the orchestra is magisterial; and, following a fashion of the day, he engages in a slight flirtation with dodecaphony. Thus the Symphony is based on two related principal themes, both containing all the twelve notes, and the greater part of it is written in a chromatic style intensely discordant and obliterating any feeling of key. When Toch reverts to tonal writing, the contrast, one feels is to serve some poetic symbolism: the Symphony opens "on" D and moves via B to its close "on" C; and the rousing fanfare-like theme—a *sursum corda*, perhaps—which stands for the second subject of the first movement, is in an unequivocal Myxolydian on C. As for Toch's thematic development, no strict inversions here, no cancrizans, no inversion of the crab, but the good old method of the Beethovenian symphony.

As already intimated, the work conjures up a drama of great intensity and of some magnitude. Yet at times the impression of inflated climaxes and of a certain *Effekthascherei* cannot be altogether resisted. Toch has written too many film scores and perhaps lived for too long in the climate of Hollywood to have remained wholly unaffected by it. (The large battery of percussion he employs includes 4 temple blocks of different pitches, a glass harmonica, glass balls, 2 vibraphones and a pipe organ!)

The Symphony had its first performance at Pittsburgh in 1955, was awarded the Pulitzer Prize in 1956 and is due to receive its English baptism at Liverpool this autumn.

M. C.

Walton, William, *Belshazzar's Feast* (Text arranged from Biblical Sources by Osbert Sitwell), for chorus, baritone solo and orchestra. Full Score. (Oxford University Press, 25s.)

This is the nearest thing to a miniature score to which this very lavishly orchestrated work of Walton's could possibly have been reduced, for the type is as small as the eye will bear, and even so the copy is 10½ ins. high. Everything is, however, beautifully clear, and the paper is excellent. A patchwork in white on orange of fragments of the original manuscript full score makes an attractively decorative cover design. Those who admire this by now established masterpiece, who must be very nearly as numerous as those who have ever heard it, will be glad to have an endlessly fascinating score offered to them at a reasonable price.

E. B.

Bush, Geoffrey, *Three Dance Variations* for piano or harpsichord. (Elkin, London, 3s. 6d.)

Dvořák, *In Nature's Realm*, overture for orchestra, Op. 91. Full Score ed. from MS. (Artia, Prague; Boosey & Hawkes, London, 36s.)

Lebègue, Nicolas, *Œuvres de clavecin*, ed. by Norbert Dufourcq. (Lyrebird Press, Monaco.)

Reizenstein, Franz, *Cadenzas to Mozart's Flute Concerto in D, No. 2*. (Boosey & Hawkes, London, 3s.)

Thornton, Robert (ed.), *The Tuneful Flame: Songs of Robert Burns as he sang them*. (University of Kansas Press, Lawrence, Kansas, \$3.50.)

Vaughan Williams, R., *On Christmas Night: a Masque from Dickens's 'A Christmas Carol'*. Vocal Score by Roy Douglas. (Oxford University Press, 6s.)

It would perhaps be unkind to generalize and call these three variations "eighteenth-century with wrong notes", but there is not much more one can say of them; the 'Siciliana' has a certain charm, the 'March' has little to commend it (why change back to  $\frac{4}{4}$  three bars too early on pp. 4 and 5?), and the 'Saraband' says remarkably little in its twenty-four bars.

If the score of this Dvořák overture is a fair specimen of the new complete edition, it will indeed be a handsome affair. Both the Preface and the Editorial Notes are in four languages (Czech, German, English and French) and are informative and adequate. At the end of the score the editor lists the more important deviations between the original manuscript and the first score published by Simrock. This overture was composed in 1891 and dedicated to Cambridge University, who conferred the degree of Doctor of Music upon Dvořák in that year.

Equally attractive is the collection of Lebègue's keyboard suites by M. Dufourcq. In the informative Preface the editor gives a short biographical sketch of the composer and points out that Lebègue, a pupil of Chambonnières, by grouping his dance movements in a logical order was perhaps the first to give birth to the keyboard suite. The two books which comprise this volume each contain six suites, and the editor suggests that the first was composed between 1655 and 1660, and the second between 1678 and 1685. Whereas each suite in the first book opens with

an unmeasured, toccata-like *Prélude*, in the second book it is replaced by the *Allemande*. But the influence of the lute on keyboard style is as strong in the second as in the first book. None of the pages is defaced by expression marks in this admirable edition.

Apart from an ugly transition (end of p. 2 to the beginning of p. 3) these three cadenzas are effective and will no doubt be welcomed by flautists—or should one say by those flautists who can afford to buy three pages of music at 1s. per page?

1959 will see the two-hundredth anniversary of the birth of Robert Burns, and this book has been prepared in order to facilitate its celebration by Scotsmen the world over. The editor tells us in his Preface that "the songs in this book Robert Burns would recognize as his own" and that he would be delighted with "the principle of a free and uncircumscribed selection". There are indeed songs for every occasion—some, such as 'The Fornicator', will doubtless be reserved for stag parties. Help is provided for the erstwhile Scot by the provision of a guide to pronunciation and a glossary of common words and contractions. There is a large number of misprints in the music, which is written on two staves for singer with simple piano accompaniment.

The splendid scene by "Diz" on the cover of this new work by Vaughan Williams puts one in the right frame of mind from the start. The work lasts about thirty minutes and is scored for mezzo-soprano and baritone solo, unison voices and a short passage for wordless S.A.T.B., seven single wind instruments, timpani, percussion, harp, optional celesta, piano and strings. The music contains many quodlibets and is steeped in the folk tradition. There are frequent stage directions, and in his accustomed practical way the composer has marked optional repeats and cuts which should satisfy all conditions of performance.

B. W. G. R.

Batten, Adrian, *Magnificat and Nunc Dimittis* (Fourth Evening Service) for S.A.T.B. and organ, ed. by Maurice Bevan. (Oxford University Press, 1s. 6d.)

Elliott, Robert, *Sonatina*, Op. 2, for piano. (Augener, London, 4s.)

Gow, David, *Nocturne and Capriccio*, Op. 21, for viola and piano. (Augener, London, 6s.)

Harrison, Julius, *Requiem Mass* for solo voices, chorus and orchestra. Vocal Score. (Lengnick, London, 12s. 6d.)

Rubbra, Edmund, *Festival Gloria*, Op. 94, for unaccompanied double choir with soprano and baritone soli. Vocal Score. (Lengnick, London, 2s. 6d.)

*Haec est domus Domini*, Motet for the Dedication of a Church, Op. 95, for unaccompanied mixed choir. Vocal Score. (Lengnick, London, 8d.)

The *Magnificat* and *Nunc Dimittis* by Adrian Batten (?1585-1637) is good, square, plain reformed church music with a certain dignity but not a great deal of distinction. This arrangement halves the note-values, transposes the music up a tone and adds bar-lines and a very few, very discreet expression marks, which editorial work is fully confessed on the

front page. From Durham and Peterhouse manuscripts. A good working edition.

I like Robert Elliott's *Sonatina* very much. Quite unpretentious, simply a sonatina, very easy to play, it has a freshness, an undisguised joy in its making that communicates itself at once. It would be absurd to expect anything very startling in a piece as early as an opus 2; but may I humbly but earnestly counsel Mr. Elliott to continue and expand? It is so rarely that one wants to hear more of a composer these days. I repeat that there is almost nothing in this work. But here and there in its pages is real music, and that is enough. A fresh, frosty *Allegro*; an exceedingly short slow movement of only 33 bars; a glittering *Toccata*.

The precise reason for the funeral march that breaks in on the 'Capriccio' of David Gow's work escapes me, but it is obvious that imaginative things are happening throughout. This intrusion is typical of the rather undisciplined but attractive romantic fantasy of the piece. Well written and scored, with rich, conventional romantic harmony, but rather ragged overall.

This is an age in which whole categories of works are suspect simply for belonging to a certain genre; it is no longer believed by the finest musical brains that a masterpiece can be written in anything but a contemporary idiom in the narrowest meaning of that term. As soon as it is realized that a piece has a tonal centre, no serial structure, and conforms more or less to traditional harmony, then any possibility that it could be a masterpiece is at once ruled out. And if it should be for chorus and orchestra, on a large scale, and romantic in idiom, then it is denied without a hearing that it could even be tolerable music. This attitude of mind is certainly pathological, and one wishes that a great masterpiece would be written that was all the feared things listed above, for it is quite certain that it could be; the mysterious forces that govern creative ability take no cognizance of fashion and are not affected by fear. Unfortunately, Julius Harrison's *Requiem Mass* is by no means such a masterpiece, although it breaks the superstition to the extent of being very tolerable music. One sees the grain of truth contained in the anxieties of the *Angst* brigade in the continual echoes, the flickering shadows of other things, that float across the work. Of course, it would take a genius to avoid such things, but this is the point. Genius does. Michael Haydn echoes Mozart, not *vice versa*; and it is no reason for condemning Mozart that there exist cart-loads of dreadful *divertimenti* in roughly his idiom. Julius Harrison's solid, earnest, very well written and completely unoriginal *Requiem* reflects the formidable integrity associated always with his name. It will be performed in places where they perform such things, and deserves to be. Would that it were a work to prove once and for all that excellence in music is independent of fashions in technique.

Someone once said of Stravinsky's 2<sup>nd</sup> period that each new work was like another piece from a roll of wall-paper with a repeating pattern. Rubbra's 'Haec est Domus Domini' rather reminds me of this remark; it is short and simple, and could be inserted into any one of a number of similar things without occasioning surprise. Is it an immutable law that as soon as a great spiritual force decays the art associated with it decays

also? Church music is in a trough; and Rubbra has seemingly ceased to develop; a gray mist hangs over his work. A pity; the 'Festival Gloria' shows a flash of the old fire and originality. One would like to hear the passage of piled-up dissonances *pp allegro* on pp. 16-19 sung by a choir; it should sound fascinating. This looks like a fine work. P. J. P.

Cox, David, *Majorca* for two pianos. (Elkin, London, 5s.)

Hartmann, Thomas de, *Sonata No. 2* for piano. (Boosey & Hawkes, London, 15s.)

*Sonata* for violin and piano. (Boosey & Hawkes, London, 27s. 6d.)

Kabalevsky, Dmitri, "*Youth*" *Concerto No. 3* for piano and orchestra, Op. 50. Arrangement for two pianos by the Composer. Score. (Boosey & Hawkes, London, 15s.)

Rubbra, Edmund, *The Virgin's Cradle Hymn* for S.S.A. unaccompanied. (Oxford University Press, 4d.)

Schubert, *Songs* for voice and piano, with English translations by Richard Capell:

*All—short of love* (*Die Unterscheidung*).

*Deceivers ever* (*Die Männer sind méchant*).

*The Silver Lining* (*Irdisches Glück*). (Augener, London, 2s. each.)

*Two Scherzos* for orchestra, completed and orchestrated by Geoffrey Bush. Miniature Score. (Elkin, London, 6s. 6d.)

David Cox's piece is based on two traditional melodies of the Balearic Islands. It is a model of tasteful economy in length, in ornamentation and in technical demands. The two themes have a typically languid air and they are made to fit together with nonchalant charm.

Hartmann's violin Sonata dates from 1937, though there is little in it that would have been surprising at the end of the nineteenth century. That is not to say that it is easily dismissed, for it is written with an engaging enjoyment of the medium and a warm flow of heart-on-sleeve melody. Hartmann cannot compel—the last of the three movements, a would-be *vivace*, makes this plain—but he loves colour and feels no need to be trenchant, terse or contrapuntal, characteristics which in many cases sound uncomfortable on the duo combination of string and piano. The second piano Sonata is a recent exploration of some of the "strange" lands of sound—bitonality, parallel harmonies, clusters of adjacent semitones—that most others had done while Hartmann was enjoying himself writing music. Here the melodic impulse seems to have retired, and there are many repetitious tricks which quickly pall. Bartók's 'Mikrokosmos', with its comically precise timings, shows a more realistic sense of the maximum length that unsupported harmonic explorations should attain.

Kabalevsky's Concerto, dated 1952, addresses itself to the young in an unflattering idiom. The tunes are for the most part banal, with sequences and transitions which it is difficult to imagine a self-respecting composer putting down on paper. The solo part (and doubtless the orchestral part) is kindly and effectively written, but the piece is vitiated by the notion that one needs to talk down as well.

Rubbra's carol has long been a favourite in its S.A.T.B. form in the Oxford Book of Carols. He has now arranged it for S.S.A., making it as easy to perform as lovely to hear. S. T. Coleridge's name appears, but he is not the author of the Latin words, but only of its English paraphrase which is given in the O.C.B. but not here.

Described by their translator as "Village Ditties" these three songs by Seidl do not evoke more than winsome and pleasant music from Schubert. Richard Capell, if anyone, can help us accept the arch and homely with his refined dexterity. Compare this, for instance, with its original in 'Irdisches Glück':

When Rhadamanthus, sour and surly,  
In undelightful realm below,  
Subtracts me from this hurly-burly  
'Twill be with some regret I go.

Schubert's unfinished sketches are a challenge which Geoffrey Bush's scholarship and craftsmanship entitle him to take up. The upshot is two acceptable pieces, the first from the unfinished C major piano Sonata of 1825 and the second from the unfinished Symphony. They are scored for double woodwind, two horns, two trumpets, timpani and strings, with the addition of Schubert's three trombones for the "Unfinished". Beyond the immediate problems there lurks a wider question to make the bravest quail: did Schubert abandon the music because he thought the material inferior and intractable? The sketch for the "Unfinished" poses it acutely. One can hardly abandon what Schubert undoubtedly wrote, but is not the change in the ninth bar from tonic minor to tonic major—usually so touching, to say the least—here both premature and trite? And might not Schubert have thought so too? Again, in the trio it is hard to believe that the opening sixteen bars of the theme represent a considered judgment. Schubert's intuitive guile can transmute the most guileless melody—see for instance the trio of the great G major Quartet—but here Dr. Bush, brave as is his imagination, is attempting an impossible divination. However, the work is done with taste and skill and a real sense of style, and the repertory of short and fairly easy orchestral pieces is notably enriched.

I. K.

Chailly, Luciano, *Lamento di Danae* (Simonide di Ceo) for soprano and piano. (Ricordi, Milan & London.)

Fricker, P. Racine, *Two Carols* (14th or 15th Century) for S.A.T.B. unaccompanied. 1. *Mary is a Lady bright* (with solo voice); 2. *In excelsis gloria*. (Oxford University Press, 10d.)

Martinů, Bohuslav, *Opening the Wells* for soprano, alto, baritone, women's chorus, violins, violas and piano. (Czech, English and German words.) Full Score. (Artia, Prague; Boosey & Hawkes, London, 16s.)

Reizenstein, Franz, *Fantasia concertante* for violin and piano. (Lengnick, London, 7s. 6d.)

*Musical Box* for piano. (Lengnick, London, 3s.)

Shostakovich, Dmitri, *Concerto* for violin and orchestra, Op. 99. Miniature Score. (Boosey & Hawkes, London, 15s.)



Tcherepnin, Alexander, *Dance* for piano, Op. 2 No. 2. (Boosey & Hawkes, London, 7s. 6d.)

*First Nocturne* for piano, Op. 2 No. 1 (Boosey & Hawkes, London, 5s. 6d.)

*Toccata* for piano, Op. 1. (Boosey & Hawkes, London, 7s. 6d.)

Waxman, Franz, *Sinfonietta* for strings and timpani. Full Score. (Boosey & Hawkes, London, 22s. 6d.)

Chailly's extended song is traditionally Italian in feeling, conventional in harmony, unconventional in key-structure (it begins in C major and ends in something like D $\flat$  major, quite pleasant, and contains passages that recall most strongly the Michelangelo sonnets of Britten. Is this Britten's skill at local colour or his influence on Chailly?

Fricker's carols are extremely simple in idiom, pleasant and bright: this dour and complex symphonist in unexpected guise. The modal inflections do not sound quite convincing on the piano; the cadences in the first are like treading on the step that isn't there; but perhaps voices would smooth this out.

Slight, folksy and cheerful, 'Opening the Wells' is typical of its composer, except that both texture and form are rather less substantial and co-ordinated than in his more formal works. It is in the form of a series of short sections linked by a reciter; strings and piano are largely employed in providing a simple rhythmic accompaniment to the voices. Rather more goes on than in a piece by Orff, but that (and minor Dvořák) is what springs to mind. The work is said to last 21 minutes, and a certain percentage of this time is taken up by the prose interludes. A certain nostalgic atmosphere, and the patent sincerity of the composer's love for his Moravian Highlands, would appear to be the piece's chief attractions.

I suppose a serialist would point to Reizenstein as an example of the sort of thing that happens when chromaticism runs to seed in a tonal framework; there is something to be said for the general thesis, as the constant tugging and straining of this kind of harmonic writing can become tiring in the end. It would seem that a new form of diatonicism is needed; if, for instance, there were passages in Reizenstein's work in which either the psychological rest of diatonic concords or the intellectual prop of serial construction were used, there would be more contrast within a work. When will there arise a composer with the courage and intellectual power to weld the whole of technical resource into one mighty instrument? So many composers are sucking dry some tiny exclusive system, afraid of using this, that or the other harmony for fear that the *Zeitgeist* will be offended.

The above strictures apply to the 'Fantasia concertante'; the other piece is saved by its brief duration and glittering technique. A good example of this rather threadbare genre.

Shostakovich's violin Concerto is by now familiar, having even achieved a recording. Is it better than Bax's Concerto, of which there is none? (Nor of any of his major works.) I do not think so. The Russian is perhaps the first example in history of the modifying influence of an intrusive political totalitarianism upon a considerable talent. "This anthologist of bits and pieces" wrote Sorabji; while Bartók made even ruder noises. The first Symphony, nevertheless, is almost a work of

genius. This neat and well-printed miniature score appears in the familiar Boosey & Hawkes format, to remind us of the heavy romantic Nocturne (like cigar-smoke in the foyer of an opera-house), the rattling Mahleresque scherzo, the striking Passacaglia, with its long written-out cadenza, and the finale that reminds us of Mahler once more by its title (Burlesque).

A group of early pieces, presumably available once more after the war-years, by the younger Tcherepnin. The Toccata exploits a very chromatic figure that moves largely by sequence; the Nocturne is short and stormy; the Dance contains much *martellato* writing in various extreme parts of the piano's compass. All reveal the peculiarly Russian vein of orientalism this composer is said to exploit. The prices, for a few flimsy sheets of music-print in each case, suggest that inflation is with us indeed.

Strings and timpani is an increasingly popular medium. Waxman's Concerto is in three movements and unambiguous C major. The three movements run as follows: (1) A brisk *Allegro* with the same fanfare-like figures that Britten uses in his string writing. (2) A very brief Dirge over an A♭ pedal. (3) A Scherzo-Finale full of brisk business. The timpani are so unimaginatively used that the eye sometimes confuses their line with an extra double-bass pedal; the strings are written for conventionally. Just music; almost, one might say, just notes. P. J. P.

Publications of the Bärenreiter-Verlag, Cassel & Basel (Novello, London):

Bach, *Six Brandenburg Concertos*, ed. by Heinrich Bessler. Miniature Full Score. Bound cloth, 28s.

Mozart, *Symphony in C major*, K. 425 ("Linz" Symphony), ed. by Friedrich Schnapp. Miniature Score. 6s.

*Symphony in C major*, K. 551 ("Jupiter" Symphony), ed. by H. C. Robbins Landon. Miniature Score. 6s.

New Collected Edition, Series IX, Group 24, Part ii: Works for Pianoforte Duet, ed. by Wolfgang Rehm. Paper Covers. 24s. 6d.

*Kritischer Bericht* to Series IX, Group 24, Part ii, by Wolfgang Rehm. 18s.

Here are some handsome editions. The Brandenburg Concertos are beautifully engraved and charmingly bound in a deep pink, silky cloth. Fine paper, too, helps to make this a luxurious production justifying the rather high price. The book makes a very acceptable present for concert-goers who like to see in a score what they actually hear: all the parts are pitched as they sound, but transpositions are ingeniously indicated on the relevant staves at the beginning of each concerto, except Nos. 3 and 5, which use no transposing instruments. The continuo parts show the bass only, figured or not, as written by Bach. An appendix adds the original version of No. 1, without the *violino piccolo* part.

The miniature scores of the two Mozart symphonies correspond with the presentation of these works in the new collected edition now in progress. The text is based on the earliest available sources, carefully collated by responsible editors, who give prefatory accounts of their work.

The editor of the pianoforte duets, which appear in a clearly and

spaciously printed oblong book intended for use in performance, does more than that—indeed too much for most people, who will quail before a critical report of 182 sizable pages, about 150 of which list, with precise locations and sources, such information as: “d-d ohne, B, D mit Haltebg. wie in der Ausg.” or “2. Triole abgekürzt durch Faulenzer”. This last word (idlers, sluggards, lazybones) was new to me as a technical term, but then German musical terminology never ceases to spring the surprises of such acquisitions. I thought at first the *Faulenzer* were lazy copyists; but no, they are obviously abbreviations saving the repeated writing of identical phrases. Well, nobody will read this report with a thrill from cover to cover, but it does show what infinite pains are being taken over this new Mozart edition, and it does contain some 30 pages of interesting historical and bibliographical matter, as well as two facsimile reproductions of autographs. E. B.

- Miniature Scores* (Eulenburg, London, Stuttgart, Zürich & New York):  
 Bach, Cantata No. 61, *Nun komm, der Heiden Heiland*, ed. from the autograph (with continuo realization) by Hans Grischkat. 3s. 6d.  
 Beethoven, *Piano Trio*, G major, Op. 1 No. 2, 3s. 6d.  
     *Piano Trio*, C minor, Op. 1 No. 3, 3s. 6d.  
 Bizet, *Roma*, Suite. 9s.  
 Dvořák, *String Quartet*, E♭ major, Op. 51. 3s. 6d.  
     *String Quartet*, C major, Op. 61. 4s.  
     *String Quartet*, E♭ major, Op. 97. 5s.  
     *String Quartet*, A♭ major, Op. 105. 3s. 6d.  
 Haydn, *Symphony No. 53* (*L'Impériale*), D major. 5s.  
 Mozart, *Symphony* (*Paris*), D major, K. 297, ed. by H. F. Redlich. 5s.  
     *Symphony*, B♭ major, K. 319, ed. by H. F. Redlich. 4s. 6d.  
     *Symphony*, C major, K. 338, with *Minuet*, K. 409, edited from the autograph by H. F. Redlich. 5s.  
 Mozart, Leopold, *Sinfonia*, G major, for strings, ed. by C. H. Robbins Landon. 3s.  
 Sammartini, G. B., *Concerto* for violoncello piccolo or violin and strings, C major. 3s.  
     *Magnificat* for solo voices, chorus and orchestra, ed. by Newell Jenkins. 5s. 6d.  
     *Sinfonia*, G major, for strings. 3s. 6d.

There is no new music among these useful scores, so that they need be briefly discussed only as publications. Some are beautifully engraved, some passably, some poorly and some quite horribly: it is a pity we cannot have uniformity, in the right direction. The Sammartini examples, though not great music, are valuable because they make an interestingly influential composer readily available for study; but the most commendable fact is that Dr. Redlich's edition of Mozart's "Paris" Symphony at long last shows the alternative slow movements—which is what they are, not "Version I" and "Version II", as they are misleadingly called. Well, a glance at the score, if not musico-historical knowledge, tells us at once that these are quite different pieces, not varied presentations of the same thing. E. B.

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